

# MUSICAL AMERICA

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## COMPOSERS FORM GUILD TO BRING NEW WORKS TO PUBLIC HEARING

"International Composers" Adopted as Title of New Organization Directed by Edgar Varèse — Will Present Programs of Modern Works Featuring Creative and Not Interpretative Artists — Four Concerts Are Planned for New York Next Season — Salzedo to Aid Director to Select Compositions for Performance — Manifesto Explaining Aims of Society to Be Issued — Many Composers Join, and Energetic Membership Campaign Will Be Pressed — Men Who Represent the Spirit of the Present Day Wanted, Says Varèse

WITH the purpose of assisting modern composers to obtain public hearings of their works, the International Composers' Guild has been organized, under the leadership of Edgar Varèse. The Guild will give concerts devoted to the unperformed works of its members, the compositions rather than the interpreters being featured at the performances.

The Guild plans to present four concerts in New York next season, once a month on Sunday evenings, and programs of manuscript works by the leading modern writers will be presented. Thus far the place of the performances has not been announced, but it is said that a prominent manager in New York has offered the use of his theater gratis.

The membership list of the society shows many imposing writers, but the names will not be made public until the list is complete. Edgar Varèse, the director of the society, is considered one of the most radical of modern French composers. His executive committee consists of Adam Gimbel, Benjamin F. Glazer, Maurice J. Speiser, Charles Recht, Mrs. William Shepherd, Mrs. Louise Norton, Carlos Salzedo and Dr. Moritz Jagendorf. The programs are to be in charge of Mr. Varèse and Carlos Salzedo.

The Guild is now making a campaign to enlist members. There will be three classes — life, sustaining, and associate members. Composers who join become charter members and no dues are levied upon them.

### To Issue Manifesto

The following manifesto is to be sent out by the organization in its membership campaign:

"The composer is the only one of the creators of to-day who is denied direct contact with the public. When his work is done he is thrust aside, and the inter-



Photo by Mishima

HEINRICH GEBHARD

Boston Pianist Who Is Spending the Summer on His Massachusetts Farm, After Concluding a Successful Concert Season. (See Page 8)

preter enters, not to try to understand the composition but impertinently to judge it. Not finding in it any trace of the conventions to which he is accustomed, he banishes it from his programs, denouncing it as incoherent and unintelligible.

"In every other field the creator comes into some form of direct contact with his public. The poet and novelist enjoy the medium of the printed page; the painter and sculptor, the open doors of a gallery; the dramatist, the free scope of a stage. The composer must depend upon an intermediary, the interpreter.

"It is true that in response to public

demand, our official organizations occasionally place on their programs a new work surrounded by established names. But such a work is carefully chosen from the most timid and anemic of contemporary productions, leaving absolutely unheard the composers who represent the true spirit of our time.

"Dying is the privilege of the weary. The present day composers refuse to die. They have realized the necessity of banding together and fighting for the right of each individual to secure a fair and free presentation of his work. It is out

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## CHICAGO FLOCKS TO RAVINIA PARK AS MORE OPERAS SWELL LONG LIST

Fourteen Works Presented in First Three Weeks of Season at Favorite Summer Resort — First "Bohème" Given with Brilliance — "Tosca" Also Added to Répertoire — Illness of Hackett Cancels "Romeo et Juliette" — Marie Sundelius, Anna Fitziu, Florence Macbeth, Alice Gentle, Frances Peralta, Margery Maxwell, Philine Falcone, Kingston, Chamlee, Stracciari, Rothier, Hackett, d'Angelo, Ananian, Picco and Paltrinieri Sing — Papi Is a Busy Conductor.

CHICAGO, July 18.—During the first three weeks of the open-air opera season at Ravinia fourteen different operas have been presented, bearing eloquent testimony to the variety and scope of the activity of this popular organization. The past week witnessed several repetitions, "Lucia," "Rigoletto," "Bohème" and "Trovatore" being given second performances.

The fame of the unique north shore resort, sponsored by Louis Eckstein and his colleagues, has become so widespread that it is now no unusual thing to observe in the huge audiences that attend each performance visitors whose activities and reputation are worldwide.

### First "Bohème" Presented

The first "Bohème" of the season was given on July 9, with Marie Sundelius as *Mimi*, Morgan Kingston as *Rodolfo*, Margery Maxwell as *Musetta*, Riccardo Stracciari as *Marcello*, Leon Rothier as *Colline*, Louis D'Angelo as *Schaunard*, Paolo Ananian in the double guise of *Benoit* and *Alcindoro*, and Giordano Paltrinieri as *Parpignol*. Papi conducted. The four male principals made much of the humor of the first act, singing with fire and acting with buoyancy. As staged at Ravinia the second act, with its difficult street scene, became an effective artistic and musical ensemble. The choristers sang admirably.

The *Mimi* of Miss Sundelius proved to be a fine conception and her upper voice was unusually telling, soaring above the orchestra with sure intonation and golden quality. Margery Maxwell invested the rôle of *Musetta* with sparkling comedy and sang the "waltz" song in a manner indicative of decided vocal growth. Mr. Kingston's singing revealed soft mezzotints of color, and there was a gratifying ease in his voicing of *Rodolfo's* "Narrative." Stracciari's ringing baritone gave evident pleasure, as did the smoothness of his acting. Louis d'Angelo and Leon Rothier did admirably as the other

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## AMERICA TO HEAR CLARA BUTT AGAIN

Milton Diamond Back from Europe with Bookings for Next Season

Clara Butt, the noted English contralto, will be heard in America next season for the first time in eight years. This news was brought back from Europe by Milton Diamond, director of the International Concert Direction, Inc., who arrived here on the Olympic last week. Mr. Diamond attended Mme. Butt's farewell concert in London, where she was acclaimed as one of the foremost artists of the season. Following this appearance she sailed for Australia, and will begin her American tour in Seattle in February at the head of her own company which will include her husband, Kennerley Rumford, baritone. She will be under the management of the International Concert Direction, Inc.

Tino Patiera, the Italian operatic tenor, has also been signed by Mr. Diamond. As reported in *MUSICAL AMERICA*, he will appear with the Chicago Grand Opera Association, the negotiations having been arranged with Mary Garden and Manager Spangler in London. Claire Dux, the soprano, who is to be starred by the Chicago Opera next season, was also booked for her Chicago engagement by Mr. Diamond.

"Not even on her vacation does Directrix Mary Garden take time for rest," declared Mr. Diamond. "She is the busiest woman in Europe, seeking the latest operatic novelties and looking for singers of renown. She attends every musical performance of importance, and is always on the lookout for new talent."

Mr. Diamond attended the closing performance of the Berlin opera on June 31, hearing Richard Strauss' "Rosenkavalier" with the composer conducting.

"The attendance at the Berlin opera, which lasts ten months, was higher last season than even in the years before the war," said Mr. Diamond. "The operatic sensation of the season was undoubtedly Strauss' 'Woman Without a Shadow.' I have completed arrangements for Strauss' visit to America. He will be heard here for the first time on Nov. 1 in the first of the 'Strauss Evenings,' when the composer will present a program with Claire Dux and perhaps a violinist. He will appear as guest conductor with symphonies in New York and a few other cities, and may direct some performances of his own operas."

Max Rosen, according to Mr. Diamond, is enjoying great success on his European tour, and played to a large audience at Albert Hall in London. He will visit Germany, Belgium, Norway and Sweden, and will return to America for a concert tour in the winter and spring.

### POPE HONORS McCORMACK

#### Title of Knight Commander of St. Gregory Conferred for Charitable Activities

Announcement from the Vatican on July 14 that His Holiness Pope Benedict XV had been pleased to confer the title of Knight Commander of the Order

#### Paris Opéra May Abandon All Classical Répertoire

The Paris Opéra may abandon its classical répertoire and give only light revues and comic opera, according to a cable published in the *New York Herald*. According to the dispatch, financial affairs at the opera house have been in such bad shape that plans are being considered for giving the more popular forms of musical performances, reserving the classical works for special occasions or Sundays.

Director Rouché of the Opéra has been in consultation with various authorities, and it is reported that they advise giving a more popular type of opera, although not reducing the famous opera house to the level of the Folies Bergère.

A similar plan suggested last year, to change the Opéra to a luxurious theater, roused such a storm throughout the capital that it had to be abandoned.

of St. Gregory the Great of the first class upon John McCormack, the tenor, was contained in a United Press cable dispatch of that date.

The honor was conferred in recognition of Mr. McCormack's labors in behalf of charitable movements generally and Catholic charities in particular, his service to war charities having earned special commendation.

D. F. McSweeney, associate manager for Mr. McCormack, stated that the singer had been notified several days ago, through one of the leading members

of the American hierarchy, that he was about to receive this honor. As far as can be learned, only two others have had this order conferred upon them, and there is no record of any other singer being so honored at any time.

As a consequence of his title, Mr. McCormack will wear an elaborate purple and gold robe at church functions, and will be entitled at these functions to be addressed as Sir Knight. The formal conferring of the title, probably by one of the American cardinals, will take place at some time during August.

## Peace Move Sidetracked by Warring Union Musicians

**N**O decision was reached in the matter of reconciliation with the American Federation of Musicians at the meeting of New York Local 310, Musical Mutual Protective Union, held on July 13 at the latter organization's headquarters. After a turbulent session, in which two factions were well defined, the consideration of a proposal for the appointment of a committee of five to negotiate with the executive board of the Federation, which recently suspended the local from membership, was interrupted by the passage of a motion to adjourn.

Only a small number of the 8000 or more members of the local were present. In the early stages of the meeting, a protest was made from the floor against the status of the session, which it was alleged had been specially convened. It was said that there had not been individual notification of each member by mail. This omission was defended by Henry V. Donnelly, acting secretary, on the ground of the short time that had intervened before the meeting.

A proposal issued by the Metropolitan Opera management for a decrease of ten per cent in musicians' salaries was laid by for further consideration. The decrease, say Metropolitan officials, is to modify a forty per cent increase of last year. The consideration of reports of the

committees appointed to treat with theatrical and symphonic managements formed the chief business of the session. There was some complaint by individual speakers anent the progress made in these negotiations. A proposal from several theatrical managements desiring the players to return to the lower wage scale in effect in 1919 and 1920, because of depression in their business, was unanimously rejected. The negotiations with symphonic bodies were reported as progressing.

The proposal for speedy reconciliation with the Federation was made from the floor by William Strelsin. Mr. Strelsin emphasized the importance to the individual musician of securing the wage deemed necessary, but said it could never be done without affiliation with the national body. Before his suggestion that a committee of five be appointed to confer with the Federation's executive board could be voted upon, a proposal was made for adjournment. A rising vote was taken upon this, resulting in an official count of 165 for, and 157 against, adjournment. An uproar ensued, there being a contention that the count was erroneous. It was consequently announced that all who favored continuation of the session should give their names to the secretary, and this is said to have resulted in a total of 300 signatures. The session, however, was not resumed, another having been tentatively arranged for July 20.

## CARUSO TAKES SUN CURE AT SORRENTO

#### Occupies Villa Used by Novel- ist—Guards to Bar Curious

Guarded by two specially detailed officers whose duty it is to bar the way to curious intruders, Enrico Caruso is now occupying an isolated villa near Sorrento where in other days Marion Crawford, the novelist, lived and wrote under similar protection from the authorities of the district. For two months Caruso is to undergo what is known as the "sun cure," according to letters that have come to friends in New York. The cure consists of sitting in the sun, with chest and shoulders bare, and with head protected by a broad hat.

Only brief periods of this sunning will be permitted the tenor at first, but later he will remain for hours in the open, taking the cure. It is predicted by Italian enthusiasts, who say there is no

cure like this sun cure, that not only will Caruso's lungs rid themselves of the last evil effects of pleurisy, but he will gain in strength while keeping down his weight, and will come back to opera burned to the color of a statue in bronze.

Caruso's first days in Sorrento, when he was at a crowded hotel there, were troubled ones because of the crowds of curious who flocked to see him and because of the desire of city officials and others to do him honor. He could not make a move without there being a procession at his heels. The villa he now occupies can be reached only by a narrow and somewhat difficult road from the city. It overlooks the bay, and there is a balcony which affords the tenor a wonderful panoramic view to occupy him and delight him while he takes the cure in the sun. Mrs. Caruso and little Gloria are with him, and they are counting on the guards supplied them to see that the rest and ease so much needed for the tenor's recuperation are not too frequently interrupted. That Caruso feels certain he will be able to fulfill his contract with the Metropolitan next season is insisted upon by his intimates.

#### Noted Roman Band May Visit U. S.

The possibility of a visit to this country by the Corpo di Musica Municipale di Roma, a famous band, was discussed in an article by Gilbert W. Gabriel in the *New York Sun* recently. The noted organization has been conducted by Allesandro Vessella for thirty-five years, and has been maintained by the city of Rome. Mr. Vessella, now sixty years old, is said to be a Wagnerian enthusiast.

#### Instrument Tax Yields \$11,000,000

Among the "luxury" taxes now levied by the Government of the United States, according to a dispatch in the *New York Herald*, is one on musical instruments that yields more than \$11,000,000 annually.

#### Deems Taylor Marries Mary Kennedy, Actress, in Newark.

Deems Taylor, composer, was married on July 11 to Mary Kennedy, an actress, who has appeared here in "Not So Long

Ago" and "Lombardi, Ltd." The marriage was performed in Newark, N. J., after which Mr. Taylor and his bride left for a short trip from which they have already returned. They will make their home in New York.

#### Add Another Story to Metropolitan to Provide New Rehearsal Room

Another rehearsal room is to be provided at the Metropolitan Opera House by the erection of an additional story at Thirty-ninth Street and Seventh Avenue. The contract for the work has been let, based on plans by A. C. Fletcher, who estimates the cost at \$50,000. It was first reported that two additional stories would be added at this time, but Edward Ziegler, assistant general manager of the Metropolitan, stated on Monday that one story is all that is being contemplated at this time. The new elevation at Thirty-ninth Street and Seventh Avenue will tend to balance that at Fortieth, though the latter will remain the higher.

## Strauss' "ARIADNE" FOR METROPOLITAN

Vienna Hears Gatti Will Give It During Season After Next

VIENNA, July 5.—In connection with visits to this city of Richard Strauss, who has conducted, among other things, a revival of "Don Giovanni," and of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, New York, it is expected here that "Ariadne auf Naxos" will be a novelty at the Metropolitan a year hence, during the season of 1922-23. The Metropolitan has had the rights to this work for a number of years, and it is said here that it would have been produced in New York before this had not the war intervened.

Mary Garden's Chicagoans will present "Salomé" next season, but if any other Strauss opera will be performed in America during the coming year it has not come to light.

That the Metropolitan general manager is in quest of Mozart singers is another bit of gossip in Vienna. It is understood that he desires to follow next season's "Così Fan Tutte" with one or more of the other Mozart operas the season after next, and the recent successful reversion to "Don Giovanni" here has caused that work to figure largely in this gossip.

That Zemlinsky's "Der Zwerg" will be announced for 1922-23 at the Metropolitan is considered altogether likely by Viennese who know something of the Metropolitan manager's maneuvering since he acquired Korngold's "Dead City" for next season.

#### SON PREVENTS SALE OF HAMMERSTEIN MONUMENT

Stripping of Grave and Public Auction Averted—Await Court Ruling in Manhattan Tangle

Interest in the tangle that has followed attempts by Mrs. Oscar Hammerstein to carry on the work and plans of the departed impresario veered last week from the Manhattan Opera House situation to the question of whether the grave of Oscar Hammerstein in Woodlawn Cemetery would be stripped of its monument because of failure of the widow to meet an unpaid balance of \$1,577 due the builders of the shaft. A threatened auction sale was averted, however, when Arthur Hammerstein, son of Oscar Hammerstein by his first wife, gave the monument makers a check for the amount involved.

At this, Mrs. Hammerstein, his stepmother, made indignant protest, saying that she was making arrangements to complete the payments. Arthur Hammerstein's attorney said she could settle with their client if she so desired, and that while he has a lien authorizing him to sell the monument he has no intention of doing so.

Attorneys in the Manhattan Opera House tangle have been marking time, waiting for a court ruling in a mandamus action begun by the attorneys for the two daughters of Oscar Hammerstein, purchasers of the house at the recent auction sale. This action was begun when Sheriff Knott refused to issue a deed that conformed to the contentions of the purchasers as to what the deed should convey. Mrs. Hammerstein remains in actual possession of the theater.

#### Chancellor Fehrenbach Finds Consolation in Music

Music is the consolation in stressful days of Chancellor Fehrenbach of the German cabinet, according to an interview granted to the Berlin correspondent of the *London Daily News*. "When the Entente sends us a particularly troublesome note," the Chancellor is quoted as saying, "and the dawn to our present darkness seems more distant than ever, I like to take up my violin and try to forget my anxiety in the calm beauty of, say, a Beethoven sonata. As a young man I read much English literature. I am told, by the way, that the English lectures at our universities are better attended than ever before. I do not go in for sport. Of course, I have hobbies, music above all."

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# California Teachers Win High Place for Music in School

Oakland Is Scene of Annual Convention—Association Pledges Co-operation in Community Work—Schools to Recognize Music as Major Subject and Students May Spend Half-Time on Musical Subjects—Credits to Be Given for Study Under Outside Certificated Teachers—Standardized Course for Schools Suggested—Committee to Work for Music as Subject for Vocational Training



Photo by C. V. Estey

Convention of California Music Teachers' Association, at Oakland, July 5-9. The group includes: Seated—Mrs. Miller and Elys S. R. Bolsted, Berkeley; Mrs. West, Mrs. Nicholson, Mrs. Eva Atkinson, Oakland; Ada Jordan Pray, Oroville; Lena Frazee, San Francisco; Gerard Taillandier, Mme. Sofia Newland Neustadt, Oakland; Eva Pike and Jennie Winston, Los Angeles; Mary Ireland, Edward Pease, Mrs. C. G. Stever, Sacramento; Mrs. Zay Rector Bevitt, San Diego; Edna Ford, Zanette W. Potter, Oakland; Mrs. Elsie Cook Hughes, San Francisco; Mrs. Brown, Fresno; Mrs. L. L. Rowan, San Diego. Standing—William W. Carruth, Miss Street, Orley See, Mrs. J. H. Merrill, Oakland; Russell J. Keeney, Sacramento; S. W. Mountz, Maude Fenlon Bollman, Raymond Harmon, Los Angeles; Mrs. Ireland, Pauline Ireland, Miss Pritchard, Florine Wenzel, Sacramento; Marjory M. Fisher, San Jose; Miss Dunshee, Santa Barbara; Miss Hatch, Helene Allmendinger, Miss Freuler, Oakland; Alice Eggers, Alameda; Mme. Tromboni, San Francisco.

OAKLAND, CAL., July 18.—Co-operation and standardization of musical activities were the keynotes sounded at the eleventh annual convention of the California Music Teachers' Association, held in this city from July 5 to 9, with the Hotel Oakland and the Ebell Club as headquarters.

The press of the bay cities, combined with the efforts of Sofia Neustadt, local president, Edward Pease, State president, and an efficient program committee, served to enlist adequate public support, and the convention achieved a high record of accomplishment. The first day's program was reported in *MUSICAL AMERICA* last week.

Resolutions were adopted pledging co-operation with the Community Service, and continuation of the Public School Music Committee, which is credited with the saving of hundreds of dollars to the State Board, and which is largely responsible for the recognition of music as a major subject. This committee will work for the incorporation of music into the programs for vocational training.

Alexander Stewart, California organizer for Community Service, Inc., outlined plans for music weeks, community music festivals, and made a plea for united effort on the part of musicians with a social vision, who "rather than train a few more mediocre students, will consider their work from the angle of community consciousness, and put into effect the theory that music for all has the power to promote higher ideals among those of diverse racial, social and religious belief."

Cora Jenkins, director of Jenkins School of Music, delivered an interesting lecture, illustrated with her own child-compositions. Anne Marie Clark outlined the Redlands plan of awarding to students who attend concerts credits toward admission to other concerts, private instruction and the purchase of musical instruments. Every member of the association has presented a free scholarship to the public schools' music department, the winner being chosen in competitive examination.

#### Music as Major Subject in Schools

Florine Wenzel of Sacramento repeated her paper recently presented to the State Board of Education. A plea was made for the granting of credits to music students in the public schools, with time allowed for private instruction, elimination of non-essential studies to a musician, with substitution of necessary work, or a lengthening of the period for graduation for those taking music as a major subject. This brought forth one of the most interesting discussions of the convention. Mrs. Agnes Ray of the State Board of Education commended the work of the Public School Music Committee, appointed at the last convention, with Miss Wenzel, chairman, and announced that music in the public schools of California will be recognized as a major subject. A student may now spend almost half his time on musical

subjects. Graduation from such a course will admit him, without further preparation, to the Colleges of Letters and Science. Outside study, when under certificated teachers, will receive the

same credit as that in schools, when the required examination has been passed. Mrs. Ray suggested that the committee, or a similar one, be continued to confer with the State Board, with the aim of a

standardized course for the schools, and eventually the appointment of a State Music Commissioner.

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## St. Louis Comes Prepared for Rain



"Seeing It Through" in St. Louis—When the Weather Man Said "Unsettled; Occasional Showers," This Audience Took Him at His Word and Came Prepared. The Company, Unprotected, Achieved the last Strausian Note of the Shavian "Chocolate Soldier," Damp but Triumphant.

WHEN New York takes its summer music it does so with the assurance that shelter will be provided in the event of rain. At the Lewisohn Stadium the concert is transferred to the great hall of the College of the City of New York when occasion demands; unless the intermission has been reached. Then, as a display card in front of the platform reminds us, the concert is considered at an end, and the audience is permitted to get as wet—using the term in an exterior sense, befitting an al fresco entertainment—as it desires. Mr. Goldman

is similarly solicitous at Columbia University, although, generally, he would need an elastic roof to cover the vast summer flock that disports itself on the Green. We remember one occasion when "Molly on the Shore" was accepted as an invocation by Jupiter Pluvius, and we crowded into a hall with some of the rest—and crowded is the correct word. But in St. Louis music-lovers are built of sterner stuff. Some of them almost exhibit a desire to emulate the feats of the Glugs, those quaint creatures invented by C. J. Dennis, the Australian versifier, by "climbing the trees when the weather is wet." When the meteorologi-

cal bureau issues its warning proclamation they stay not from the operetta, but take along their rubbers and everything. The photographer is undaunted by a shower or two. Not even a twelve round bout between a blizzard and a typhoon could daunt a photographer. This interesting camera record, with raindrops sparkling on the umbrellas like dew on the grass at morn, was made during a performance of "The Chocolate Soldier" at the Municipal Theater, Forest Park, St. Louis, during the first week of the summer season there. Only three full performances of six were given this first week on account of violent rains.

# Places Far and Near Lure Artists on Pleasure Bent



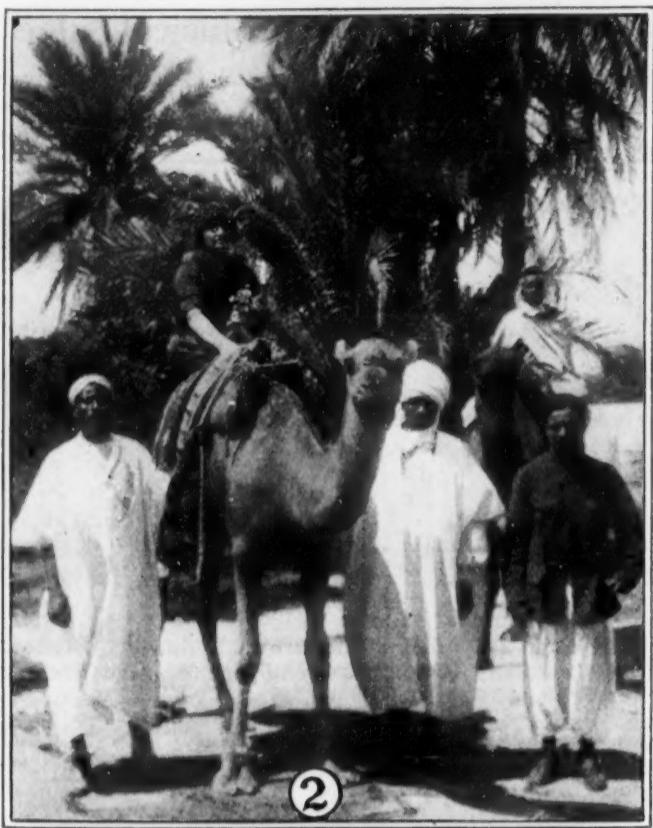
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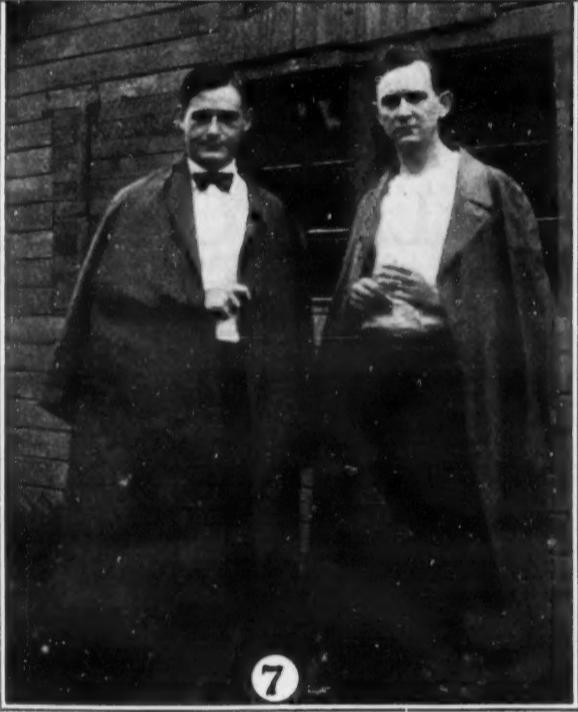
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No. 8 by Underwood &amp; Underwood

## Scenes of Varied Interest, from Forest's Depth to Ocean's Bosom, Delight the Musically Dowered on Holiday

WHILE the unfortunate man—or woman—of the work-a-day world must needs simulate comfort by the aid of the electric fan, the singer and the instrumentalist have fled to Nature's green-rooms for a lengthy intermission. Each to his own taste, it is said: and here you see a number of the musically-dowered in environments suited to the temperament of each.

Edith Bennett, soprano, is shown in No. 1 on a New York rooftop. There is a suggestion of a cottage in the background, but we should not infer therefrom that this is the artist's habitat! Miss Bennett is to tour under the management of Raoul Biais next season.

Gladys Axman is next seen, in No. 2, the prize picture of our collection, aboard a camel! The Metropolitan singer, with her husband, has been traveling from Turin to Tunis. The exotic scene in

the photograph was laid in Biskra, the city on an oasis in the Sahara. Many exciting things happened there, chief among which was an attempt by a Bedouin bardit to capture the tourists.

Seen in No. 3 is the Salzedo Harp Trio—with a fourth: Mona Gondré, the French *diseuse* who appears upon joint-programs with these players. The place is the new open-air stadium of the University of Virginia, which was dedicated with a first concert by the artists pictured above. In the photograph are (reading from the left) Mona Gondré, Carlos Salzedo, Elise Sorelle and Marie Miller.

In No. 4, we are shown Riccardo Martin, tenor of the Chicago Opera Association, who recently sailed for France. The singer will go to Italy, his first visit, he says, in five years. We might paraphrase the "Butterfly" aria, in saying

that the noted portrayer of the rôle of *Pinkerton* will return before many months. One will see a thread of smoke on the far horizon, and then a ship appearing!

Genia Fonariova, Russian mezzo-soprano, is discovered in No. 5, in the midst of a wood. The locality of this interesting vacation frolic is not chronicled, but we believe it was somewhere in New Jersey. Mme. Fonariova, since her arrival in this country in 1916, has been heard many times in concert.

In No. 6, the picture of an outgoing steamship not yet under way, we see George Engles, the manager of the New York Symphony, bidding *bon voyage* to Paul Kochanski the Russian violinist (center), and Arthur Rubinstein, the pianist, (right) whose joint-recitals last season were notable artistic events. Mr. Kochanski and Mr. Rubinstein will go

from England to Spain on a vacation that will end in late September.

Albert Stoessel, conductor of the New York Symphony at Chautauqua, N. Y., and Edwin Swain, the baritone, are shown in No. 7, sometime after dawn in that sylvan locality. Mr. Swain is baritone soloist at Chautauqua for the month of July. One of his recent successes was in the title rôle of Mendelssohn's "Elijah."

When the giant Olympic docked last week, one of the first to trip buoyantly down the gangplank—"like a breath of salt air," said an eye-witness—was Mme. Marguerite Namara, soprano of the Chicago Opera Association. She wore, as in No. 8, besides other things, a wrap of monkey fur, which is what Paris considers most smart at the moment. Mme. Namara returned much pleased with her concert successes abroad. R. M. K.

## Californians Win Battle for Better Music in Schools

[Continued from page 3]

Mr. Pease suggested the plan of adopting a permanent annual meeting place, such as Carmel-by-the-Sea, where a music week might be celebrated during the convention. A change of the vacation period from midsummer to Christmas was also proposed. Los Angeles extended an invitation for the 1922 meeting. The decision will be made by the Executive Board. The membership increase for the year was reported as 262.

The convention programs were of a high order of excellence. As guest artist, Sascha Jacobinoff, violinist, with William S. Thunder accompanying, gave

an enjoyable afternoon recital. Marie Hoover Ellis, pianist, of Chicago, played an impromptu program, displaying admirable technique and tonal beauty. The Philharmonic Trio—Orley See, violin; Wenceslao Villalpando, cello, and William Carruth, piano, all members of the association—provided an hour of chamber music.

The California composers' concert stood out strongly and met with hearty appreciation. Composers represented were: Domenico Brescia, Dorothy Crawford, Pierre Douillet, Albert Elkus and Mary Carr Moore of San Francisco; Thomas F. Freeman, Antonio de Grassi, Frederick Maurer, John W. Metcalf and E. G. Stricklen of Berkeley. The artists appearing were: Antonio de Grassi, violin; Otto Pauer, viola; Nino Marcelli, cello; Mrs. Charles S. Ayres, soprano; Alice R. Dean, piano, and Lawrence Strauss, tenor, with Frederick Maurer, Thomas Freeman and Maude Wellendorf as accompanists.

Brescia's Fugue in C Minor, and de Grassi's "Berceuse" elicited favorable comment. The Stricklen, Freeman and Maurer songs were delightful, and the works of Elkus and Douillet fully sustained the high standard of the piano school.

Jennie Winston of Los Angeles expounded the theory of ultra-modern music and Maude Wellendorf gave characteristic illustrations.

### Hear New Operetta

The Japanese operetta "The Picture Bride" was performed for the first time at the convention. Marion Cumming wrote the libretto and Josephine Crew Alywin provided the musical setting. Mrs. Reginald Mackay and Magnolia Haws, sopranos; Alice McComb, contralto, and Nelson McGee, tenor, comprised the cast. Paul Steinendorff conducted, and the members of the orchestra gave their services free.

Other soloists during the convention

included Mrs. Irene Nicholl, contralto, of Berkeley; Helen Heath, soprano, and Lincoln Batchelder, pianist, both of San Francisco, with Mabel Sherbourne West and Mrs. Paul Jarroe as accompanists; Mrs. Howard Tennyson, soprano, and Marjory Fisher, violinist, both of San Jose; Raymond Harmon, tenor, and Maude Fenlon Bollman, soprano, of Los Angeles. San Diego was represented by Nell Cave, pianist, and Mrs. L. L. Rowan, soprano.

Elsie Cook Hughes, pianist, lately of London and now of San Francisco; Pauline Ireland, soprano; Russell Keeney, violinist, and Ethel Sleeper, pianist, of Sacramento, and Marian Nicholson and Orley See, violinists; Eva Grunenger Atkinson, soprano, and Elwin Calberg, pianist, of Oakland, were heard. The closing program was an organ recital given in the First Congregational Church, with Mrs. Edward Pease, Virginia de Fremery and Gerard Tailander as organists, and Helene Allmendinger, contralto.

A. F. S.



# WILD AUDIENCES I HAVE KNOWN

By MAURICE HALPERSON



Veteran New York Critic Describes Turbulent Incidents in Opera Houses of Italy—Differences in Behavior of Anglo-Saxon and Latin Music Lovers—How Parma Put a Tenor to Flight—An Impresario Becomes an Advocate of War and Leads an Attack on a Violent Audience—Signal Victory for Chorus, Armed with Wooden Swords, Follows Siege of Coffee House—The Effective Curse of a Robust “Moses” and the Rock That Fell on “One Night Only”

**B**EFORE I venture to write about a few of the most interesting and amusing opera house incidents in Italy and other Latin countries, some of them witnessed by me, some of them recounted by eye-witnesses, I wish to preface my subject with a few general comments upon the great differences in the behavior of the Anglo-Saxon and the Latin audiences.

Nothing is easier than to think one's own standpoint the only right one. Nothing is less fair than that. We are creatures of our education and surroundings. So are the Latin peoples, and it would be decidedly unjust to condemn them only because they look at many things with eyes quite different from ours.

What wild and brutal scenes I have witnessed in Italian and Spanish opera houses! They formed the greatest contrast to the always refined and tactful behavior of Anglo-Saxon audiences. But, on the other hand, what an unbounded enthusiasm if an opera or the artists please the listener. It is then as though an irresistible wave of deep feeling, of illimitable admiration of the good in art would sweep over the audience. We are less demonstrative and enthusiastic in praise and in giving ovations, but on the other hand, we do not like to give public expression to our disapproval in artistic matters.

Our audiences, no doubt, go too far in their tolerance of mediocrity. Even poor artists are spared the bitterness of a public rebuke. With all my aversion to brutal scenes in the theater, I must confess that the right to express disapproval, in my opinion, belongs to an audience as much as the right of approbation. The problem lies in the great difficulty of finding a dignified way of expressing disapproval.

The reserved behavior of Anglo-Saxon listeners cannot be considered a blessing unalloyed, as it is only too apt to create conditions which are rather a hindrance to the true interests of art than otherwise. This restraint often places the vast majority under the control of a reckless minority. Our audiences in their undisturbed equanimity appear sometimes almost helpless in face of the many tricks played by the conceit and assurance of the part of many artists and of certain shrewd managers. Thereby a situation is developed which finds the public unable to take care of its proper legitimate interests, which in turn compels the critics to be decidedly sharp in their reports. In such cases the critics appear as the attorneys of the public who have to represent the legitimate rights of their clients.

#### Reserve Encores for the End

There ought to be a difference between an official concert before a paying public and the behavior at a private musicale, where the artistic atrocities of the daughter of the house are inflicted upon the helpless guests in return for lobster salad, ice cream and grape juice punch.

But even if no protest is voiced by the more intelligent and energetic part of the public, the failure of a mediocre or

poor artist seldom is apparent, especially to the artist himself. There is always an innocent soul who starts to applaud, and as it would be very impolite to let one man carry through the applause, a few others follow and then a few more, and the artist, incapable as he showed himself to be, can boast of a *succès d'estime*. This excessive generosity on the part of our audiences is responsible for many abuses, among which the “encore evil” is in my opinion the most intolerable. I, for one, am trying hard to eradicate this nuisance. I never take any notice in my reports of an encore unless it be a real artistic revelation, and if my colleagues would follow me in that, we would be less annoyed by the innumerable encores, those expressions of artistic vanity. Give as many encores as you wish, ladies and gentlemen of the concert stage, but reserve them for the end of the program!

And do not forget one thing. A Latin is much livelier and more expansive than an Anglo-Saxon. First of all, music, and especially opera, is for the former an almost sacred thing. An enjoyment and a divine service at the same time. A necessary part of existence! The Latins feel like judges when going to the opera houses, with the principle of “an eye for an eye, a tooth for a tooth!” while Anglo-Saxons can be considered in this respect as the mild and considerate judges of a children’s court. The Latins enter the opera house with the idea that the standard of art must be heightened, even if artistic blood should flow in the battle. But there is another less idealistic and more practical standpoint to be considered. The Latin opera-goer is a good business man even in artistic matters. He does not want to be tricked. He pays for his artistic enjoyment and he insists upon the “delivery of the promised goods.”

Suppose your butcher or your grocer would send you poor wares for good money, or they would serve you in the restaurant a stale piece of steak at exorbitant price. Well, the Latin opera-goer reasons as follows: “They are indebted to me for the price of my opera ticket for a good performance with effective artists and a decent ensemble. I would not accept any substitution and would protest immediately and in the most unmistakable manner if they wanted to make me a prey of their shrewd tricks. And suppose a great

star, who sings at fabulous prices, feels indisposed at some performance, I certainly shall hiss him. If he is not in good condition, let him admit his incapability and decline to sing. I certainly cannot be expected to pay star prices for an indisposed artist.”

But now let us jump in *medias res*.

#### The Terrible Public of Parma

There is hardly an opera house in all of sunny Italy whose public is so terribly feared as that of the opera house of old little Parma. I would say that after Parma the operatic temple of Naples, the famous San Carlo, and then the opera houses of Madrid, Barcelona and Lisbon prove the severest test for the effectiveness of a singer.

There has been here among us for many years a quaint little gentleman who can boast of his Parmesan origin, Count Gaspare Baldassare Melchior Camuti, known as a great commercial light of the Italian colony and still more admired as an incomparable wit. Opera is sacred to him, and when he talks about his native Parma and its glorious opera house, there is no end of little tales and anecdotes of the most amusing kind. Count Camuti was considered one of the most inexorable judges of operas and artists in Parma. Among his interesting recollections the following description of an operatic “Wild West” is one of the most prominent.

It was in the great operatic season of 1885, and a special performance of “Aida,” in which a new tenor, himself from Parma, had to make his début as Radames, had filled the old operatic temple to the utmost of its capacity. The audience seemed in great expectation, but an undercurrent of unfriendliness and dissatisfaction was unmistakable. Why? No one knew the exact reason, but sometimes audiences, like individuals, are in bad humor.

The looks of Radames aroused disfavor from the very beginning. Hardly had he begun his recitative “Se quel guerrier io fossi,” when a storm of cries of “Cosa?” and “Come?” (What’s that? How’s that?) were heard, followed by the most violent hisses. The outbreak was so wild and was so unexpected, that the conductor and orchestra stopped. The poor artist seemed almost paralyzed, unable to utter a single tone. His open mouth and the terrified expression of his eyes seemed to make the public only more violent and cruel. Rotten oranges and lemons—these unappetizing projectiles of theatrical warfare never fail when the masses need them—rained from all sides of the gallery onto the stage, followed by shoes quickly snatched from feet, while a part of the gallery public started in to break the seats in order to bombard the stage with more massive missiles.

From the proscenium boxes and the first orchestra rows the people jumped on the stage, in order to punish the unhappy singer for the crime of his first notes which sounded somewhat pinched under the influence of his terrible stage fright. But the tenor did not wait for his persecutors. Picking up his long Egyptian costume, he fled from the stage in a panic, reached the back door and ran out into the street. Can you imagine the sight of the unhappy Egyptian general, persecuted by a crowd which grew larger every moment? Not only a part of the visitors to the opera house, but even the chorus men all dressed up as priests or warriors, had joined the wild chase. It was fortunate for the

poor knight of the still poorer high C that he reached his hotel just a minute before his pursuers. There he just managed to lock himself in the first room he found open, and to hide under the bed. It took the police an hour to quell the riot. The unfortunate singer left Parma the same night under the protection of almost Egyptian darkness and was never seen again in the city that can boast of giving the name to one of the most delicate and piquant cheeses in the world.

#### An Impresario Leads to Battle

I am indebted to our friend Mr. Gatti-Casazza for an operatic incident which took place in his native Ferrara about a quarter of a century ago. The operatic season was then anything but a success and the poor impresario had to face a situation that foretold ruin. Two of his productions had failed completely and in order to gain time to prepare another novelty, he ventured to give a performance of old time-honored “Norma.”

But the subscribers were in a rage, and the first performance of Bellini’s opera brought a disastrous failure. It was clear after the second act that the performance would scarcely reach its customary end. In the lobby and in the corridors the loudly protesting subscribers made an infernal noise. The singers were discouraged and advised the director not to attempt the third act.

The impresario then addressed the chorus in a violent way. “Do you hear them, those *briganti*, how they shout, how they storm? They wish to ruin me and all of you. They know that you will lose your bread if the theater has to be closed and that there is no possibility of another engagement in the middle of the season for you. Let us have revenge at least. Follow me and let us teach them a lesson how to treat art and artists.”

Then the battle began. The chorus men, followed by the ladies, the time-honored Valkyries and Amazons, burst into the auditorium, then into the corridors and began to attack the perplexed subscribers with their wooden swords and other improvised weapons. It is difficult to describe the following pandemonium. Mr. Gatti-Casazza tells us that after some resistance which proved ineffective, the surprised theater-goers fled in a panic, pursued by the enraged old Romans. The fleeing crowd entered in haste the coffee house opposite the theater, where the frightened waiters closed the doors. A regular siege ensued, ending with the complete victory of the impresario and his improvised army.

Can you imagine our orderly ladies and gentlemen of the chorus, pursuing, under Mr. Setti’s guidance, the distinguished subscribers of the Metropolitan Opera across the street and assaulting them in Brown’s Chop House?

It was fortunate for the besieged in Ferrara that the majority of them could leave the coffee house unseen, by way of a corridor leading to a neighboring house, otherwise the number of victims would have been larger. There were more than forty wounded anyway, some of whom had to be bandaged. The number of broken hats and torn clothes was legion.

#### The Curse That Moved a Rock

When I was a little boy, my music loving mother took me to the celebrated Fenice Opera House in Venice, in order

[Continued on page 6]



Patierno, Once Famous Tenor, in a “Close-Up” by an Italian Caricaturist. No words Need Be Added to the Artist’s Graphic Description of His Trouble. He Emerges Triumphant to Make His Admirers Respond with Unrestrained “Bravos” to a Final High C in His Best Style

## Wild Audiences I Have Known

[Continued from page 5]

to hear the then famous tenore robusto Patierno, in the second presentation of Rossini's old Biblical opera "Moses." I distinctly remember the whole performance. I was especially stirred by the star, a man of heroic build, in appearance a composite of Italo Campanini and of Giulio Perotti, but whose colossal embonpoint made him seem abnormally short and heavy.

Patierno was known for his robust voice, one of those resonant organs which the Italians call significantly *un canone* (a gun). Two nights before, at the première of "Moses," just after Patierno had delivered the great curse in the third act with thunderous effect, one of the rocks which outlined the horizon of the desert, happened to fall down with a crash. The audience wildly applauded the singer who, in his conceit, claimed in all earnestness that the power of his high C had caused the "elevation" to fall down.

At the second performance of "Moses"—the one I witnessed—Patierno tried to produce the same miracle again, but the rock refused to budge. The tenor, exasperated by this failure, red in the face, repeated the curse, but with the same disappointing effect.

But Patierno did not wish to surrender to a mere rock. He signalled to the

reluctant conductor that he desired to curse the faint-hearted children of Israel for the third time; but the audience which had watched so far the acrobatic vocal stunts of the fat singer with unbounded hilarity, suddenly changed mood. It made him the recipient of the noisiest demonstration one can imagine, a demonstration which showed a distinct lack of respect for so great a prophet. The curtain had to fall prematurely. I remember how angry I felt about this outrageous behavior of the public, especially as the untimely curtain prevented me from seeing the water gushing out of the rock, the one thing I longed to see.

When I was in Rome, in 1911, enjoying the operatic festival in honor of the fiftieth anniversary of the birth of "Italia Unita," I had the opportunity of witnessing after so many years a genuine Italian theater incident. It was the first Italian performance of Puccini's "Girl of the Golden West" in the Constanzi Opera House. The audience enthusiastically applauded Amedeo Bassi's rendition of the tenor romance in the last act, and the galleries insisted on its repetition, even after Toscanini had refused to grant it and had continued with the performance. The crowd became wild, and a few rowdies even tried to unscrew one of the red exit lamps, with the apparent purpose of throwing it at the maestro's head. The police interfered, however, and removed the too ardent music-lovers.

There are many such incidents which I still have in store, and I hope to have the opportunity of relating a few more of them in the near future.

## Organize Guild of International Composers to Give Unheard Works

[Continued from page 1]

of such a collective will that the International Composers' Guild was born.

"The aim of the International Composers' Guild is to centralize the works of the day, to group them in programs intelligently and organically constructed, and, with the disinterested help of singers and instrumentalists, to present these works in such a way as to reveal their fundamental spirit.

"The International Composers' Guild refuses to admit any imitation, either of volition or of action.

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"The International Composers' Guild disapproves of all 'isms,' denies the existence of schools; recognizes only the individual.

"If you are interested in the International Composers' Guild, let us hear from you."

### Director Tells of Plans

In a statement made to MUSICAL AMERICA concerning the plans of the Guild, Mr. Varèse said:

"Of all classes, it is the composer who gets the least recognition. The conductors, most of whom are like prima donnas, thinking only of themselves, will not give unknown men a hearing; while the managers, believing the public does not enjoy the new works, will not produce them. I believe the public is extremely tolerant, however, and if the works of the newer writers are properly presented, will appreciate them.

"Our plan is to present the composer, not the interpreter. We will give lesser known interpreters a chance to appear, and they, with the composers themselves, will present the works. We shall give piano works, chamber music, other instrumental numbers, and perhaps get together a small orchestra. Already I have a large number of the leading writers on my membership list, and have some impressive manuscripts to present.

"What we want is to have a society whose membership will represent the composers of to-day—men who in their writing represent the spirit of the time."

### PRESENT "BEGGAR STUDENT"

St. Louis Municipal Opera Forces Play to Many Thousands

ST. LOUIS, July 18.—Carl Millocker's comic opera, "The Beggar Student," given here for the first time in many years, was presented to many thousands at the Municipal Theater last week during the sweltering heat. With excellent stage settings this old opera took a new lease on life and was made intensely interesting, although cut in many places.

Charles E. Galagher, bass, as *Ollendorf*, carried the brunt of the comedy and the already large cast was augmented by several special members of the chorus. The opera served to introduce Ann Bussert, the new prima donna, who took the place of Miss Galloway. Miss Bussert's voice is lyric in quality, bordering on the coloratura, and she sang all of her numbers in a thoroughly finished way. James Stevens and J. Humbird Duffy as the students proved a delightful singing pair. H. W. C.

Frederic Warren will resume his ballad concert series for the fifth year commencing early in November. They will be given monthly until June of next year.

## CHICAGO APOLLO CLUB SEEKS FUNDS

### Will Celebrate Fiftieth Anniversary This Year—Florence Hinkle Gives Recital

CHICAGO, July 18.—Notwithstanding its long career, the Apollo Club management has found it necessary, if the organization's future is to be made secure, to come forth with a plea for funds. Five hundred guarantors for a period of five years are sought, each to subscribe \$10 a year. If this arrangement can be successfully brought about, it is believed that at the end of that period the Club will be firmly established. To date the response has been gratifying, many prominent musicians being listed among the subscribers.

This year the club will celebrate its fiftieth anniversary, and its season promises to be unusually brilliant. For the first time in its history, the Club will engage local artists as solo-

ists. Twenty-seven have already been engaged.

Florence Hinkle was heard at Ziegfeld Theater in a traditional group of classics that included numbers by Cesti, Vinci, Handel and Horn. Further she gave four songs by Brahms, French numbers by Rabey, Fourdrain, Vuillermoz and Szule, and songs in the vernacular. Of the latter, the best liked were Hague's "Cunnin' Little Thing" and "At the Well."

Under the leadership of Bandmaster Weil, the Chicago Band is in the midst of its summer series of open air programs. During July and August, Wednesday evenings will be devoted to appearances at Grant Park and Thursdays, Fridays and Saturdays will be given over to concerts at the public beaches, play grounds, community centers and hospitals. Open dates remaining will be divided among other districts of the city. It is the intention of the Chicago Band Association to send the organization wherever the music will benefit the citizens. W. A. S.

### MUNICIPAL MUSIC WEEK PLANNED IN BIRMINGHAM

Alabama Enthusiasts Prepare Program Featuring Band Concerts — May Give Opera

BIRMINGHAM, ALA., July 18.—Plans for a municipal music week to be held under the direction of Mrs. W. J. Adams are approaching completion. O. Gordon Erickson, leader of mass singing, will conduct the musical programs. It is the plan of Mrs. Adams to have a fully organized municipal chorus, and the opera "Martha," recently given by employees of Loveman, Joseph & Loeb may be repeated. The municipal band under the leadership of Mr. Erickson will be featured.

Two programs by leading artists are being arranged by the Birmingham Music Study Club and Mrs. R. F. Johnston and Mrs. Orlin Arnold Shipman of the All-Star Concerts Company. Mrs. Johnston states that artists who refused to come last year on account of the lack of an auditorium of sufficient seating capacity will not stand back on that account this year. The Music Study Club will start its annual drive for members in a few weeks. J. T.

CHICAGO, July 16.—Jan Chiapuso, pianist, gave a recital, the program of which included works by Schubert, Brahms, Debussy, Chopin, Liszt and Godard and paraphrases by Godowsky, on Saturday afternoon, July 9, in Bush Recital Hall.

## Few Repetitions in First Weeks of Ravinia Park Opera Season

[Continued from page 1]

Bohemians. Also successful was the *Benoit* of Mr. Ananian, who, through his previous appearances, has become a deserved favorite with Ravinia audiences. "Bohème" was repeated on July 14, when a sudden attack of tonsilitis compelled the temporary absence of Mr. Hackett from the cast of "Romeo et Juliette," the scheduled production.

### "Tosca" Added to the List

Puccini's "Tosca," heard for the first time this season on July 8, was given a forceful presentation. Aside from the merit of the performance in its technical aspects, the occasion furnished Anna Fitziu with one of her most grateful rôles. She sang and acted the title part with charm, giving a portrayal deft and sure, culminating in a powerful climax in the second act. In much better vocal estate than when she appeared as *Thaïs*, Miss Fitziu sang well, notably in the "Vissi D'Arte," which she gave with appealing beauty of tone.

Riccardo Stracciari was the Scarpia of the evening. Although the note of cynicism which has been the distinguishing feature of traditional presentations of the rôle was missing, the interpretation carried conviction.

The Cavaradossi of Charles Hackett proved to be one of the best characters in his operatic gallery. He sang with full-throated ease and acted with more freedom than in any previous appearance. Louis D'Angelo and Giordano Paltri-

nieri were excellent as *Angelotti* and *Spoletta*, and Paolo Ananian gave a praiseworthy portrayal of the *Sacristan*. The orchestra under Mr. Papi contributed one of its best performances this season.

### "Rigoletto" Given in Storm

A storm on July 6 reduced the attendance by half, but did not interrupt the performance of "Rigoletto." The cast included Florence Macbeth, Alice Gentle, Philine Falco, Mario Chamlee, Louis D'Angelo and Leon Rothier as at the previous hearing, with the substitution of Millo Picco for Riccardo Stracciari in the title rôle. While Mr. Picco is not quite of the stature required, either in voice or personality, for the part, nevertheless he sang and acted with competent understanding. Mr. Papi conducted.

"Trovatore" was slated for its first repetition on July 12. The cast remained as in the first presentation, Frances Peralta making a noble-appearing *Countess*, albeit one whose vocal work was somewhat uneven. Morgan Kingston found the rôle of *Manrico* an excellent vehicle, and Millo Picco rendered admirable assistance as the *Count di Luna*.

"Lucia" was repeated with the same success on July 9 as was achieved on the occasion of its first hearing. Florence Macbeth was an ideal *Lucia* both vocally and histrionically. Chamlee's voice and vigorous personality made of *Sir Edgar* a very live person, and Millo Picco was satisfactory as *Sir Henry*. Mr. Papi conducted in excellent style.

## No Concert Schedule Needed in New York

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

If, besides the heat and humidity that have prevailed, you require additional evidence that the summer season has arrived, you can find it in some of the news that appears in our leading daily papers, when among the important happenings of the day you see a story to the effect that a large crow perched on a telegraph wire was electrocuted, set on fire and fell onto a lot of hay, into which a farmer had just been blown by a cyclone and who was severely burned by the hay, which had been set on fire by the aforementioned crow.

And if that is not sufficient evidence, you could find it in the report, telegraphed by the bye, that a musician while fishing was greatly disturbed when a small boy, to celebrate the Fourth, threw a loaded firecracker into the pond, on which the firecracker exploded and sent to the top, where it was promptly seized by the fisherman, a two-pound bass in whose mouth he found a part of the firecracker, the bass having evidently desired to celebrate its patriotism by getting mixed up with the firecracker.

As if to add his quota to the news of importance during the dog days, comes our dear good friend Henry Theophilus Finck of the New York *Evening Post* with a cry that the one thing urgently needed at this time is neither a League of Nations, nor the pacification of Ireland, nor the payment of the indemnity due by the Germans, nor the removal of the burden of taxation, but a Burleigh to give us China's music. Henry Theophilus sagely remarks that China's music in its original form is inaccessible to Western appreciation, and as everybody in New York knows about Harry Burleigh, whose conspicuous merit is not so much that he studied with Dr. Dvorak but that he attended the lectures on music given by Henry Theophilus, he is the man, or a man like him, to take up Chinese music and make it accessible for whites.

My own knowledge of Chinese music is limited to certain experiences at the St. Louis and other world's fairs, where I was induced to eat chop suey, much to the grief of my internal arrangements; but more particularly in the Chinese quarter of San Francisco, where I attended a performance of a Chinese play which was then, I understand, in its ninth or tenth month, the progress of the action being faithfully interpreted by those who were present to such Chinese as were not able to attend daily. At this performance, certain Chinese music was given by a wild and weird orchestra. The sounds produced suggested to me nothing but the caterwauling of amorous felines on the back fence or such sounds as come to one in a dream after a supper in which broiled lobster, Welsh rabbit and ice cream have been the main ingredients.

Henry Theophilus, however, quoting one John C. Griggs, connected with the Canton Christian College, says that to us Chinese music with its numbing overemphasis, its apparently unrelated noise and squeakings, and occasional terrific typhoons of din, is one of the most exotic facts of that strange land known as China. But with all its inhibitions, stilted traditions, and arrested development, it has features of beauty and the art quality of a high degree of organiza-

tion. For this reason, Henry Theophilus wants somebody like Harry Burleigh with his fine artistic sense and ripe scholarship to do for Chinese music what he has already accomplished for his own racial Negro music.

There will be some who would favor the introduction of Chinese music on the ground that it might cause the suppression of jazz.

The question as to whether Caruso will ever sing again, whether his voice is safe, has now reached the stage where it is receiving serious discussion by prominent doctors and music teachers, not only in the press of this country but abroad.

There appears to be agreement that the voice is all right so far as the vocal cords are concerned. The serious question is as to the breath support. Will that be sufficient when Caruso has recovered? One noted expert, calling attention to the number of fine voices that have been ruined by improper method of singing, gives his opinion that inasmuch as Caruso produced his voice correctly and did not strain it, certainly in recent years, that, therefore, there is much hope that after he has recovered he will be able to sing again, though perhaps not with the old fullness of tone.

The main regret that would be felt, if Caruso could not again appear before the public, would be because, just before he went down, he was singing more beautifully than ever before in his entire career. He phrased better. Except rarely, he was not given to those violent vocal explosions which have already sent some of the best members of the Metropolitan to the rear before their time. Furthermore, he had developed as an artist, as an actor. As I have told you before, one of his finest characters was that of *Eleazar* in Halevy's "La Juive," a performance so remarkable that it surprised even his warmest friends.

There are plenty of people who, when the hot weather comes, bewail the fact that they cannot stand the expense of a sojourn at the seashore or mountains with their families. There is, however, one musician, a New York composer by the bye, and brother of Alan Seeger, the late war poet, by the name of Charles Seeger, who appears to have solved the problem.

He has a flivver to which he attaches a miniature house on wheels, which he had made himself. With this house trailing behind the flivver, in which were his wife, a violinist, and three small boys, he traveled from North Carolina and paid the expenses of the gasoline and of the eats by giving concerts wherever he went. The party is now on its way to Maine. Its members look healthy and well fed. Seeger says that the outdoor life has been a splendid thing for the kids, for himself and his wife.

Not only have they made themselves happy, paid their way, but they carried beautiful music to many an isolated place and gave concerts at farm houses, which no doubt benefitted others than the farm people, for they do say, you know, that under the influence of music, the cow will give more milk and the hens lay more eggs.

The house, for which the motive power is supplied by the flivver, is about fifteen feet long and the width of an ordinary touring car. It contains all the comforts of home. There is a small oil-stove and a place for kitchen utensils. At one end are sleeping bags and bunks for the children, accommodations for the parents at the other end, and a crib suspended from one wall for the two-year-old boy. Under the rear axle hangs Mrs. Seeger's prize possession, a round black pot for boiling clothes. The canvas roof can be rolled back in hot weather. A portable organ, folded and strapped to suitcase size, is stowed away in the back of the trailer. From underneath the floor, a small porch may be run out for use in concerts.

Seeger, who, by the bye, is a Harvard graduate, has been at the head of the Musical Department of the University of California. His wife is a former pupil of Fritz Kreisler and a graduate of the Paris National Conservatory of Music.

So you see, a musician, supposed to belong to the most impractical class of people in the whole world, has finally hit upon a plan whereby he can spend the summer days in comfort, see the country, give his kids a fine outing and do it all without costing him any money—indeed he expects to have a few dollars at the end of the trip for their savings bank account.

A certain psalmist having declared that the natural span of a man's life is three score years and ten, most people when they have reached sixty or certainly sixty-five, begin to think they

ought to die and so start to put their affairs in order. It doesn't seem to have occurred to these good people that possibly that psalmist might have made a mistake, especially as Dame Nature has given us a skeleton that could easily last from 125 to 150 years if it be kept in a fairly decent climate and is able to obtain a reasonable amount of nourishment.

To emphasize this, let me tell you that John D. Rockefeller has just reached the age of 82, after a somewhat arduous and variegated life, during which he has probably received more abuse than any other man living, and has been probably more envied than any other man living, by those who have the idea that the possession of hundreds of millions of dollars means happiness, which it doesn't.

Now it may interest some of your readers to know how John D. celebrated his eighty-second birthday. He did it by having a cake with eight big candles, each candle to represent ten years, and two little candles in the middle to represent the odd years. He also displayed a burst of generosity besides the various hundreds of millions that he has devoted to educational and other purposes by giving away several pockets full of new five-cent pieces. You see John D.'s generosity ranges from new five-cent pieces to hundreds of millions of dollars. There seems to be nothing in between.

But the main stunt of John D.'s birthday was listening for two hours to a concert by Edwin Franko Goldman's band which came up from New York to Pocantico Hills and played for him for two hours. By his special request, the band played a medley of Southern airs, including, of course, "Suwanee River," "Old Black Joe" and "My Old Kentucky Home." To add a somewhat serious character to the music, the orchestra played the Barcarole from "The Tales of Hoffmann." But the greatest delight of the veteran oil man and multi-millionaire was that provided by Ernest F. Williams who played a cornet solo. This enthused John D. so that he made the soloist give two encores.

After the concert, we are informed that John D. unbent to the extent of providing the members of the band with lemonade, orangeade, ginger ale and sandwiches. William J. Bryan's grape juice was not included.

Writing of Edwin Franko Goldman reminds me that his concerts given under the auspices of Columbia University on the green, and which are now in their fifth or sixth season, are more successful than ever. Admission is by card which can be obtained for the asking. The first year there were only forty members in the band, which now has sixty pieces. The average attendance is 15,000 or more. The smallest audience so far was 8,000. Just think of it!

Goldman certainly deserves a great deal of credit, not merely because the music he gives is of a very superior order and yet of such a character as to please the mixed audience in the summer time, but because he was able, by his sincerity, his kindly genial personality, to secure and maintain the support of many of our most public spirited citizens, especially certain Hebrews, women as well as men, who are always to the front when anything not alone of a charitable but of a cultural nature deserves more.

Wonderful what the Jews do, isn't it? Wonderful how they are to the front, considering that in the world's population of one thousand five hundred millions, there are only some thirteen million Hebrews and nearly half of these are to be found in Russia, Poland and Rumania. They say that there are a million or so in New York, on the lower East Side mostly, and that is, by the bye, where they found the most perfect baby the other day, according to the scientists and doctors.

The world is beginning to wake up to what it owes the Hebrews, and the revision of history is doing something in this regard. According to the generally accepted stories, Christopher Columbus discovered this country with means supplied by one Isabella of Aragon, a Spanish princess, who sold her jewelry to provide the funds for the expedition. But the truth is that she did nothing of the kind, having sold her jewelry before that time Aragon was engaged. The money to fit out Columbus, it may interest you to know, was furnished by two Jews. I commend these facts to Henry Ford and a few other rabid anti-Semites.

Edwin MacInerney calls my attention to an article by Henry Coates, a well known writer, published in the London *Daily Chronicle*, who, referring to the

## As Seen by Viafora



**Crossing the Fingers May Do for the Superstitious. But When Harold Morris Sits Down to Play One of His Own Compositions, It's a Safe Gamble That Something More Than a Digit or Two Must Be Crossed to Meet All the Demands of Technique. The Sketch Presents Viafora's Idea of How the American Composer-Pianist Encompasses the Difficulties He Sets for His Interpreters, Including Himself**

fact that the spring season of opera had been suspended in London at the time when generally it was in full swing, asks the pertinent question as to whether this is simply due to temporary conditions or whether opera is losing its vitality and is a dying form of musical art.

Our friend MacInerney calls attention to the fact that among the recent productions at the Metropolitan, for instance, which included "The Love of Three Kings," "L'Oracolo," "Zaza," "Blue Bird," "The Polish Jew," only the first could be really considered a masterpiece.

Coates in his argument makes one excellent point with regard to the future of opera by stating that no art can live that does not continue its creative activity. When that activity ceases, the products of the art become antiques, only to be appraised and enjoyed by connoisseurs of the antique. Now a careful consideration of this branch of music inclines one to believe that creative work in opera is drawing to an end. At present not one good opera a year is produced by the whole world, while a century ago things were very different. Then you had Rossini, Donizetti, Bellini, Halévy, Weber and Meyerbeer. Even half a century ago, the output was considerable with Wagner, Verdi, Gounod, Bizet and the Russian school all writing masterpieces. Twenty-five years ago the dwindling became more marked, and only one or two composers, such as Massenet and Puccini, were able to give any vitality to opera. True, there has been some memorable work done by Charpentier and Debussy, and there is always Strauss' "Rosenkavalier," which some accept as a good opera, but I don't.

Coates ascribes the great vogue of opera in this country to the fact that it is new to us, more new than it is to Europeans, who have had it for three centuries.

Now Mr. Edwin MacInerney is so good as to ask me what I think about it. My own opinion is that the vogue of opera, even if no masterpieces continue to be produced, will all depend upon the singers. We have masterpieces enough to delight us when they are properly performed. Even if no new ones are produced and the spring were to dry up altogether, people would still go to hear the old operas, when we have voices that appeal to us. The world will always delight in beautiful singing. When Gatti was asked some time ago why he did not revive certain old operas, he replied: "You provide the singers and I'll provide the operas."

While it is true that beautiful singing will always attract people, especially if the music be melodic, there is another way, it seems, by which people may be attracted to music and reward the musician. This method is known to those astute Italian brigands who pay extra to rent a barrel organ that is out of

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

tune. It is also known to the man who can produce the most horrible ear-splitting notes from an old, battered cornet. When they get going, the people come in crowds and shower them with money, but it is all with the hope that they may go away and never come back, says your

*Mephisto*

## HARTFORD SECURES SAENGERFEST PRIZE

### New Haven, Ansonia and New Britain Share Honors at Revived Contest

BRIDGEPORT, CONN., July 18.—Competition between eleven singing societies of the state, entered in four classes in the prize competition of the State Saengerfest, which was held in this city in June, showed widespread interest in the contest, which was revived after several years. The prize winners were the Hartford Saengerbund, first prize; Harugari of New Haven, second prize; Teutonia Maennerchor of New Britain, third prize; Deutsches Verein of Ansonia, fourth prize. Other organizations competing were: First class, Concordia Club of Waterbury, Maennerchor of Hartford, Germania of Bridgeport; second class, Arion of Danbury; third class, Turner Liedertafel of Stamford; Arion of Bridgeport; fourth class, Quartet Club of New Britain.

The meetings were held at the High School Auditorium, where the prize singing was heard, and at Black Rock Farm,

### ORATORIO ON WANE

#### Reed Miller Blames Public Taste for Popular Jingles

Reed Miller, the tenor, whose extended work in the oratorio field makes him somewhat of an authority on the subject, fears that oratorio is on the wane in this country, according to a recent interview in the Vancouver *Daily World*.

"After all," he said, in a recent interview, "we are only 300 years old here. We have not the same appreciation for choral music as in the older countries. Nearly all our great choral society conductors are English. No sooner does an English choral enthusiast come over to this country, than he casts about to form a choral society—and there you are! Oratorio, however, appears to be on the wane; in fact, in the United States it must be given new impetus at once if it is to be kept alive. Love of popular, catchy music and the like is killing it. All we seem to care about is flocking to hear some great operatic singer or some artist with a big name to flare on the billboards. The fundamental fault is that we do not give proper support to community music, the local conductor gets rebuffed, his performances do not draw the audiences, the society runs into debt. What is going to be the future of oratorio in America?"

#### Juliette Arnold to Be Stadium Soloist

Juliette Arnold, pianist, who is appearing as one of the soloists at the Lewisohn Stadium this summer, is no newcomer to metropolitan concert audiences. She made her Aeolian Hall début two seasons ago. Miss Arnold was one of the eight successful contestants in the young artists' auditions held by the Stadium concert committee. She is to give her first New York recital of next season in the Town Hall on Nov. 25. Her musical training, all gained in America, has been under the guidance of Elizabeth Quaier for several years and of Harold Bauer during the last couple of seasons. She was received with favor last year in some concerts at which she appeared during a trip to Roumania.

where a celebration marked the announcement of the prize winners.

One of the features of the celebration was the singing of the Schwaebischer Maennerchor of Bridgeport, of 600 voices, led by Fritz K. G. Weber. For the first time in the history of the contests the prize songs were sung in English. Assisting in the concert were Melvena Passmore, soprano, and Cecil Burleigh, violinist, both of New York. In addition to the regular prizes, the Bridgeport Chamber of Commerce presented a silk American flag to the society making the most points. Mayor Clifford B. Wilson of Bridgeport and Carl Lentz of Newport delivered addresses.

The choir personnel of the Park Street Congregational Church includes Catherine Russell, soprano; Edward Webster, tenor; Norma Weber, contralto; C. J. Lavey, baritone. Miss Russell and Mr. Webster are recent accessions, taking the places of Mrs. Mabel Weidenhamer, who has resigned to do professional work, and Arthur Lavasseur, who is singing at the First Presbyterian Church. Mr. Lavey has recently completed his fourth year in the choir. E. P. Dodge is organist and choir conductor.

Mrs. Elmer Beardsley, organist and choir leader of the United Church, was heard in organ recitals at the graduation exercises of the Bridgeport Hospital nurses and at the graduation exercises of Fannie Smith's Kindergarten Training School recently. She directed the musical services and gave an organ recital at the confirmation of the B'nai B'rith Temple, directed the Children's Day music in the United Church, and accompanied Leo Daniels, child violinist, at a recital given by pupils of John Reynolds. She assisted the Westport Choral Club at its closing concert in June.

Mrs. Elliott Peck of Stratford gave a musicale for the benefit of the repair fund of the Methodist Episcopal Church of Stratford. Participating were Mrs. Thomas Lake, contralto; Sidney Colburne, tenor; Charles Couch, baritone, and Edna Bolles, violinist.

Mary Scala of Bridgeport, who has been studying at the Royal Conservatory in Naples for the last two years, has returned home. She will sing with the San Carlo Opera Company next season.

E. B.

### MARY GARDEN IN MILAN

#### Makes Trip to Hear New Singers—More Pledges for Chicagoans

CHICAGO, July 18.—Information just received from Mary Garden who has been sojourning in Lucerne, Switzerland, is to the effect that she and Mr. and Mrs. George M. Spangler were going immediately to Milan to hear one or two remarkable singers with a view to their possible engagement for the Chicago Opera.

Pledges of opera guarantors are still coming into headquarters here, although the drive of both the men's and the women's committees has been discontinued until the fall. William J. Chalmers has sent in a pledge card from London, and others recently reported are Edwin M. Colvin, Mrs. John E. Jenkins; Leschin, Inc.; John S. Miller, Gwethlyn Jones, Mrs. Julius Schwill, Allen R. Smart, Spaulding & Co., "Friends of Opera," three; Straus & Schram, Inc., and Ferdinand Peck.

W. A. S.

#### Portrait of Marguerite Namara Auctioned for \$1,000

The picture of Marguerite Namara, which was auctioned off at a ship concert during her journey abroad, was erroneously stated in a recent issue of *MUSICAL AMERICA* to have brought \$200. The figures should have been £200 or approximately \$1,000.

#### Vernon Archibald Summering in Canada

Vernon Archibald, baritone, and his family are summering happily at his father-in-law's ranch in Canada. During August, Mr. Archibald will go on a camping trip in the Moose Mountains on the shores of Fish Lake. On his way back to New York, where he expects to be ready for work again by Sept. 20, Mr. Archibald will sing a return engagement in Winnipeg and will give a recital in Toronto.

#### Maier and Pattison to Play in Syracuse

Guy Maier and Lee Pattison will open their season when they inaugurate the series of concerts by the Morning Musical, Inc., of Syracuse, N. Y., on Oct. 12.

## Ysaye Finds Pipe a Source of Inspiration for Art Works



Photo by Marcia Stein

Eugene Ysaye, with His Pipe of Inspiration, His Inseparable Companion

WITHOUT question many a modern composer may thank his pipe for much of his inspiration. Bits of clay or meerschaum share with genius in the creation of more symphonies than we can say!

With Eugene Ysaye, for instance, a pipe is an institution. His Pipe of Inspiration, as he calls it, is his inseparable companion, and when, as in the above photograph, he is in a mood for composition, he would be lost without it.

The violinist has a famous collection

of pipes numbering several hundreds. Most of them are gifts from friends, some from great musical celebrities, and some have been presented to him by royalty.

During the past two seasons, solaced by his pipe, Mr. Ysaye has composed a number of works. His "Exile," a tone poem for strings without basses, has been performed by many orchestras.

At present Ysaye is in Brussels, where he is searching for new material for next season's programs of the Cincinnati Symphony.

## Heinrich Gebhard to Raise Cows and Chickens Between Seasons

(Portrait on Front Page)

HEINRICH GEBHARD, pianist, brought to a close a most successful season on July 2. Mr. Gebhard repaired immediately to his farm in Norfolk, Conn., for a well-earned rest. A serious devotee of out-door life, he will spend the greater part of the summer in the open, overseeing the development of Hillside Farm, his newly acquired estate.

In his education, musically and otherwise, Mr. Gebhard is almost entirely a product of Boston. Born in Germany, he came to the United States when nine years old. His parents settled in Boston, where the artist began his school and musical studies. He graduated with honors from the Roxbury High School, after which he definitely decided on music as a profession.

With a finely developed musical sense, and by earnest endeavor, he soon won high rank as a pianist. After an extended course in America he spent a brief period of study abroad. He prides himself on the fact that it was in Boston that his first and major honors in music came to him.

Mr. Gebhard appeared twice last season with the St. Louis Symphony and

three times with the Cleveland Symphony, once each in Cleveland, Oberlin and Boston. He was soloist with the National Symphony in New York and the Boston Symphony in Boston, besides giving a series of concerts throughout Canada. He is already booked for return engagements in Canada and with the Cleveland Symphony. His appearances in Boston last season numbered eleven, and in addition to this concert work, he was also occupied in his Boston studios.

#### Elena Gerhardt to Work on Programs

Elena Gerhardt, the lieder singer, who recently arrived from Europe, will work on the programs she is to sing beginning next October, during a summer spent with Mr. and Mrs. Henry Goldman at Bull Point Camp, Upper Saranac. Coenraad v. Bos will be her accompanist, but for a limited number of engagements only, as he will also act in the same capacity for Frieda Hempel.

Two engagements will be filled by the New York Trio in the series of Columbia University concerts at the Horace Mann Auditorium next season, one early in October and the other early in the spring. This will be the third consecutive season for the Trio at these concerts.

# Spain Comes to London Town with "Cuadro Flamenco"

British Metropolis Cheers Diaghileff Ballet and Spanish Aids—"Petrouchka" Sparkles at the Prince's, Its Radiance Undimmed—Swarthy Iberians with Stamp of Heels and Clapping of Hands Present Highly Colored Novelty

By BERNARD ROGERS

London, July 10.

To step from the grey stones of Shaftesbury Avenue into the crimson of the Prince's Theater is to traverse a dimension that the sage physicists have not provided for. There is nightly magic being made at the Prince's, and it is drawing all London as it never did New York. Manhattan had the clan Diaghileff within fairly recent memory. It tolerated them. London is cheering them. From the facts, the palm for discernment in art goes to the old capital, so hospitable to the Russian dancers.

Nijinsky, alas! is no longer exhibiting his exquisite grace and poesy. Yet one may still see a treatment of "Schéhézade" beautiful and spirited enough almost to compensate for the untimely retirement of the prince of dancers. The Fokine-Bakst "choreographic drama," set amid flowering colors, goes with a quivering verve; and the climax is the finest of frenzies.

But there are greater riches. There is "Petrouchka," for instance, jewel of most radiant ray; there is the amazing Andalusian entertainment, "Cuadro Flamenco," a suite of native dances, edged with singular vocal and instrumental auxiliaries. The master Pablo Picasso contributes the costumes and scenic design.

#### A Masterpiece in Burlesque

I have no intention of comparing "Petrouchka" as it was done at the Metropolitan and as it is being done at the Prince's. The New York setting was far more spacious, and that no doubt made for rarer illusion. Granting this,



Diaghileff Season at the London Prince's—Lydia Lopokova, Première Danseuse of the Russian Forces, and a Scene from "Cuadro Flamenco," the Suite of Andalusian Dances Introduced as a Striking Novelty by a Spanish Company. The Picture Shows La Rubia de Jerez, Mate (the Man Without Feet), and Maria Dalbaicin



"The Sketch" (London)

there are times when the more intimate confines of the London house operate to advantage. The second scene, for example. But I have forsaken comparisons. The mood is strong to berate New York for exiling, by its apathy, this vital work. Stravinsky may have written greater music than "Petrouchka's" score affords, yet to me this strange burlesque has all that makes a masterpiece. Hear it, see it—then try to conceive of it with another investiture. The test ought to be final as regards a work's stature. There is nothing of the conventionally beautiful in this Russian music. It is wilfully bizarre, commonplace, empty, and involved. Yet it touches greatness, I think. It is great because it holds a perfect glass up to the puppet-play. Its bars are all fantasy, irony, hard gaiety, enigma. It shrieks without laughter. It is the offspring of a curious and puissant imagination. It will live.

The work was entrancingly presented by the trio of principals: Mme. Lopokova as the Dancer, M. Woizikovsky as Petrouchka, and M. Zverer as the Moor. The Old Showman was brought to being by the famous Enrico Cecchetti, himself an aged man and the teacher of Lopokova and (I believe) Pavlova. The others of the big cast were wholly admirable. Ernest Ausermet, whom New York remembers in a similar capacity, led the large orchestra commendably.

#### A Spanish Dish for London

It is not possible to leave off without touching upon the novel Spanish dances, "Cuadro Flamenco," which, on this bill, bridged the ballets of Stravinsky and Rimsky-Korsakoff. To me they were something new. A dozen swarthy folk from Iberia range in half-circle. There are no less women than men. To the fitful strumming of a guitar, played by a companion, a lady in dull lemon vestments sings the strange Eastern measures of La Malagueña. She is La Mina-rita. Her song is the prelude to the series of native dances, which involve in turn the talents of one, two, or three performers. A Tango Gitano is danced by Señors Rojas and El Tejero. Hopeless to try to convey the astounding élan

and miraculous foot rhythm that mark their dance. They receive a perfect storm of applause. Comes María Dalbaicin, a superb, tawny creature stepped straight from Zuloaga, in the languid sensual movements of La Farruca. She is an artist. Then twice the Alegria—amazing dance—by Estambillo and again by La Rubia de Jerez, a long, smiling woman in white. There is humorous relief in a Garrotin Grotesco (La Rubia, Dalbaicin, El Tejero) and in a Garrotin Comico, which the dumpy and arch La Gabriela del Garrotin makes a tour de force of fun. A whirlwind riding on four castanets is the last, the famous Jota Aragonesa, danced with full-hearted abandon by La Lopez and El Morroño. The intent guitarists are El Sevillano and El Martell.

In these dances—the uninformed can risk saying it—is the breath of Andalucía. Exotic, energetic to the last, they embody the very passion of impatient movement. While one, or more, dance, the others—whipping them on with ceaseless handclapping—throw in vocal interjections, or stamp hard with heel and toe. It is all a most singular blend of gravity and joy; the one stern, the other animal.

#### CONDEMNS BAD MUSIC

Mrs. Oberndorfer Says It Acts Like Narcotic, Paralyzing the Will

SPRINGFIELD, Mo., July 18.—Cheap, syncopated music was severely criticized by Anne Faulkner Oberndorfer of Chicago, national music chairman of the General Federation of Women's Clubs, in an address before an audience of women club members here recently. Such music acts like a narcotic, she said, paralyzing the will power and the ability to think and feel. "Jazz is musically unsound because it accents a weak beat," was her technical explanation.

Mrs. Oberndorfer deplored the tendencies to laxity of conduct at the modern dance when such music is played. She characterized the dance as an "alluring" form of amusement, and described the necessity of a beautiful, instead of a brutalizing, accompaniment to it. "The old dances were musical. The 'Blue Danube' is good music on the records to-day. Jazz never can stand that test of time. It is a perversion of good music which intoxicates the senses."

Piano Bogislav, the American singer of European folk-songs, made her London début a fortnight ago and is reported to have achieved marked success. She is to remain in Europe until September.

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Ted Shawn, the dancer, recently gave a program of interpretative numbers before 8,000 spectators in a natural theater in the Yosemite.



# MUSICAL AMERICA'S WEEKLY

## Londoners Are Taught the Pleasures of Intimate Opera

Stravinsky and Casella Pieces for Pianola Heard—Gustave Holst's Opera "Savitri" Produced at Lyric—Bernard Shaw Expresses Hope That All Opera Houses May Be Burned Down  
—Compositions by Carpenter and Damrosch Called "Poor Specimens"

**L**ONDON, June 27.—A distinct novelty was the recent first performance at Steinway Hall—aside from music by Eugène Goossens, Cyril Scott and Arthur Bliss, played and sung under the happiest conditions—of compositions written expressly by Stravinsky and Casella for the pianola. An Etude by the first named composer, and a Prelude, a Valse and a Cake-Walk by the second—excellently presented by Reginald Reynolds—illustrated most vividly the extraordinary pianistic effects which lie at hand for the composer who writes for the mechanical instrument. In one way alone might the demonstration be said to have disappointed somewhat: both composers, naturally, having exploited the possibilities of the pianola to the full, the result was too often merely extravagant.

### Holst's Unconventional "Savitri"

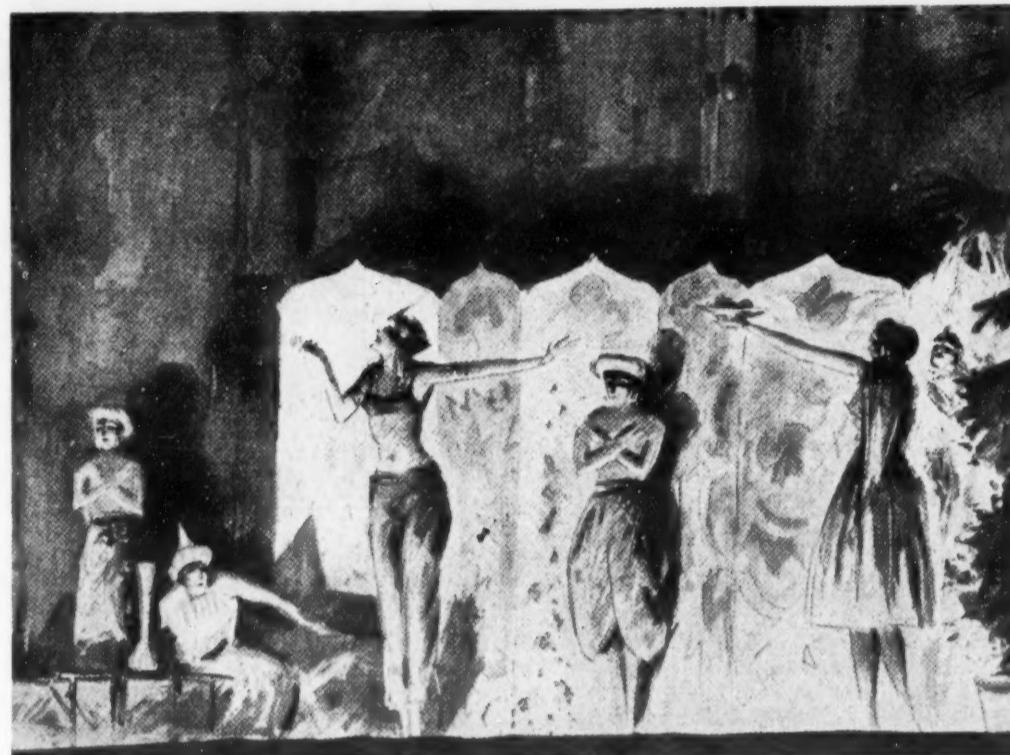
In the little seasons of unacknowledged opera, "intimate opera," which includes Tchaikovsky's "The Queen of Spades," and "The Barber of Seville" at Aeolian Hall, on a specially constructed stage; Birmingham's productions of Cimarosa's "Il Matrimonio Segreto" and Broughton's "Immortal Hour," and, at the Hammersmith Lyric Theater, "The Beggar's Opera," still running, and Pergolesi's "La Serv Padrona," Gustave Holst's new one-act "Savitri," at the last-named house, stands out. The story is taken from the "Mahabharata," in which Death claims the woodman *Satyavan*, while granting his wife, *Savitri*, a wish. As life and her husband are identical to *Savitri* she checkmates Death by claiming him, and he revives in her arms, realizing that through her he has passed through the illusion of Maya.

### Elimination, Keynote of Music

In "Savitri," a perfect masterpiece of its kind, Holst solves the problem of opera by eliminating the musically superfluous. Every phrase and note is doing the work of expression, with the result that one listens breathlessly to the slightest intonation of the voice, and every instrumental touch acquires an immense significance, because the instruments are accessories, not principals. In the first scene the voices of Death and *Savitri* combine without accompaniment, with a wonderfully direct effect; and the musical dialogue throughout is developed in melodies free in rhythm and tonality. Instruments, strings and a few wood-wind, with chorus of women's voices take their places as the action develops. Holst's music comes nearest the conventional operatic climax in *Savitri's* passionate appeal for the gift of life, though here, too, the composer does not lose his sense of balance. Much of the music is very difficult to sing, though the three singers, Miss Silk, Mr. Carey and Steuart Wilson, were in nearly perfect intonation through passages where a solo double bass alone sustained deep notes against the voices. Three of Holst's "Hymns from the Rig-Veda," akin in style to the opera itself, were sung by women's voices, to harp accompaniment, as a prelude, with admirable effect. The composer and Arthur Bliss, who skilfully directed the ensembles, as well as the singers, were warmly applauded by the audience.

### Opera House Not Essential to Opera, Says Shaw

Speaking at the musical reception given in Claridge's Hotel, to which Isidore de Lara had invited guests to hear members of the Rosing Opera Company, whose season at Aeolian Hall has already been alluded to, Bernard Shaw declared that it was quite feasible to produce opera in a different way from what the public was accustomed to at Covent Garden or the Paris Opera House. The trouble was that composers always had big houses like Covent Garden or the



Langenberg's Drawing of the Leipsic Première of the East Indian Dance-Drama "Bidura"

Paris Opera in mind which made them stuff their works with an enormous orchestra and an equally prodigious chorus. He did not suppose there was anything in the world so terrible as an opera chorus. He sincerely hoped the revolutionary movement now spreading over Europe would burn down all the opera houses. He spoke in this way because

he had seen opera produced by village singers in the small town of Glastonbury with great artistic success and interest. An opera could be given successfully in a barn, or in a railway arch inclosed with a few sheets of corrugated iron. And he was sure the experiment Rosing was making at Aeolian Hall would be productive of good results.

## Epochs and Periods Rub Elbows in the Parisian World of Music

**P**ARIS, June 28.—Paris has had so many musical novelties this season that the critics are growing *blasé*! A new Russian ballet company, that of Mmes. Egorova and Karpova, while its conscientious work is praised, motives the reflection that Paris overdoes its hospitality to the foreign artist, and that the Parisians, in their own town, seem to be the hosts of exotic guests. Nor are the extremes of futurism in music meeting with much appreciation. Marinetti's concert of noise-makers, musically negligible, has been hissed into oblivion, and "Les Mariés de la Tour Eiffel," a spectacle by Jean Cocteau, with music by five of the "Six," Taillefer, Auric, Honegger, Milhaud and Poulenc, and choreography by Jean Borlin, presented by the Swedish Ballet at the Théâtre des Champs-Elysées, has by no means achieved the success attending the presentation of its predecessor, "L'Homme et son Désir." Its humor appears labored, its music not sufficiently characteristic, though the *décor* was entertaining, and the costumes and masques very clever. Moreno sums it up in a citation from Théodore de Banville: "A poem of the heroic-comic kind, that is to say a poem which is a parody of the epic, always makes too long a farce. Daumier's caricatures charm us, because he improvises them with a flying pencil; yet despite a creative impetuosity worthy of Michelangelo, would we not think he were making fun of us if he painted out his caprices at length on an enormous canvas?"

### Pastoral Greece and Legendary Persia

At the Opera, in a magnificent Bakst *décor*, all light and space, Fokine presented in turn idyllic, savage and happy incidents of Longinus' pastoral romance of ancient Greece, "Daphnis et

*Chloé*," to the delightful ballet-music of Maurice Ravel. Supple dancers, agile flute-players, muscular shepherds in short tunics, who seemed to have stepped down from the Greek vases in the Louvre, moved in harmonies of tone and color. Fokine was *Daphnis*, Vera Fokina, *Chloé*; Philippe Gaubert directed the orchestra with happiest effect. A contrast to the bucolic human interest story of old Hellas was afforded by Paul Dukas' mystic "La Peri," a legend of ancient Iran, danced by Anna Pavlova (it was originally created for Natacha Trouhanova, in 1912), who succeeded in lending the figure of the Persian demigod the dual character, hieratic and mortal, which the Oriental fable gives her. Sovereign and suppliant, seductive without provocation, she remained the goddess while becoming a woman in order to persuade *Iskander*, Stowits, to return the flower of which he had robbed her. It is interesting to note that the music of both these works, which before the war was regarded as a series of obscure mathematical problems, now appears as clear and limpid as crystal.

### Deputies Like Gay Operetta

Members of the French Chamber of Deputies, and even of the Cabinet, have been well represented at the Théâtre de la Cigale, where "La Galante Epreuve," a light spectacular operetta with coquettish and entertaining music by Octave Cremieux, is running. It tells the tale of a fantastic Louis XV in his Parc-aux-herfs. But the royal Adam of this paradise inhabited by numerous charming Eves is of the species which antedates the fall. Pity moves a young noble to climb the forbidden walls, and he is only saved from the gallows by the prayers of the young women, who move the king to pardon him, on condition that he devote his entire time to making them happy. He acquires himself well of his task, and the king marries him to the

All sorts of interesting music have come to the fore in the various recitals of recent date. At the last concert of the British Music Society, the best music ever produced in the shape of madrigals and for the harpsichord by Weelkes, Bateson, Farmer and Gibbons, and Bull, Morley, Byrd and others was heard; and Dr. E. H. Fellowes led a string quintet in some of the music of the period "apt for viols and voices," to lend variety to the program. Another, preceding concert of the same organization, offered Cyril Scott's Piano Concerto, played by the composer; Holbrooke's overture to "The Children of Don"; Goossens' symphonic poem, "The Eternal Rhythm"—"the stuff of the music is rich and the workmanship admirable"—and Marie Hall played the solo part in Dr. Vaughn Williams' romance, "The Lark Ascending." Ernest Newman thought it should have suggested something of the rapture of singing for pure singing's sake found in Meredith's poem, and fears Dr. Vaughn Williams' lark "is rather a sober sort of bird that lived in the Fen country and read Schopenhauer." Nor is the same critic kinder in his remarks anent some works performed at another "Congress" concert: "No concert could bear up under the infliction of such works as John Alden Carpenter's 'Adventures in a Perambulator,' and the selections from Walter Damrosch's 'Iphigenia in Aulis,' both conducted by Mr. Damrosch. It is a long time since I listened to anything so feeble as these two works. It is surely not paying any compliment to American music to have it represented by two of its poorest specimens." Yvette Guilbert, in her charming medieval songs; and Braillowsky, Moiseiwitsch, Walter Rummel, Hamilton Harris and Jascha Spivakovsky among the pianists, have also been gratefully in evidence upon the concert-stage. An instance of "from darkness to light" is afforded by the fact that a military band formed by the staff of the London Underground Railways has passed an examination by the music adviser of the L. C. C. Parks Department, and may now accept engagements to play in the sunlight of the London parks.

girl he loves most. Mmes. Méaly and Evrard and José Théry, Harry Arbell and Courgol sang Cremieux' charming music with much effect.

### Foch Signs Harvard Glee Club Menus

At the luncheon recently given the members of the Harvard Glee Club on behalf of the Minister of Foreign Affairs, who was represented by Marshal Foch, the latter autographed at least sixty ménus and visiting cards for these young Americans who have come from Harvard to learn something of France, and to reveal to the youth of France the beauties of their harmonious and disciplined choral singing. After the luncheon, when Marshal Foch withdrew to the garden of the Cercle de l'Union Interallié, where the luncheon had been given, he was followed by two of the young singers, who offered him their ménus and a fountain pen. Cigar in hand, the great leader seated himself at a little table, and signed, one after another, the ménus and visiting cards tendered him by the remainder of the students, who had imitated the first two. "There are sixty of us in all, Maréchal!" said one of them humorously, and the latter's amiability was equal to the test.

### Franco-Lunar March at Golschmann Concert

A recent Golschmann concert presented an interesting program, including a "Spanish Dance" by Granados and Ravel's "Rhapsodie Espagnole," cleverly reduced for the small orchestra which Golschmann conducts, as well as a number of "Sixtian" compositions. Two "Pastorales" by Darius Milhaud and Arthur Honegger were colorful and poetic and luminous and tender respectively. Francis Poulenc was represented by a somewhat unimportant little ballet-number, "Le Jongleur," and Erik Satie by "La Belle Excentrique" and a "Marche Franco-Lunaire," written, not unpleasantly, in music-hall style, with a good rhythmic movement. The *danseuse* Caryathis has also, in these days, been giving clever character illustrations of three little humorous compositions by Satie, at the Colisée.

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# Y SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



## Happenings Reported from Various Centers of Tonal Life in Europe

PARIS, June 25.—The French Commission on Musical Education has declared that in the future the study of music shall be obligatory in the primary schools, lycées and colleges. Gabriel Pierné, composer of "The Children's Crusade," sums up the new teaching methods by declaring that the mistake formerly made was in teaching music visually or theoretically, instead of using auditory training. Music can be taught far more quickly by way of the ear, and a system of musical graphism will take the place of the staff which, later, the pupil will be able to learn without difficulty.

ROME, June 28.—Aside from Zandonai's "Giulietta e Romeo," new scores to be presented at the Costanzi Theater next season include Vincenzo Michetti's "La Grazia," while Adriano Lualdi's "Figlia di Re," will be heard at the Regio in Turin. Even before the carnival season of 1922, some important operatic works will be heard in Italy. "Sakuntala," Franco Alfano's new opera, will be given this autumn at the Comunale in Bologna; "Basi e Bote," Picc-Mangiagalli's new lyric comedy, at the Donizetti Theater in Bergamo; and, most likely, a "Dafni" for which Giuseppe Mulè has written the music to a libretto by Ettore Romagnoli, will be heard in the Greek Theater of Syracuse. Ildebrando Pizzetti has just completed his new biblical score, "Debora," but time and place of its première have not as yet been announced.

### Abel as Prometheus in Scenic Oratorio

CHEMNITZ, June 23.—Hans Stiever's splendid scenic oratorio, "Der Sonnenstürmer" ("The Stormer of the Sun") gained an unexpected and unexampled success at its recent première in this city. In a choral work lasting an hour and a half, to music of dramatic power, and conforming to Wagner's dictum that text must be supported by clear tonal symbols, he presented a new poetic version—his own—of the story of Cain and Abel.

In a mountain cave, high above a world of primitive, crawling half-humans, dwell Adam, Eve, Cain and Abel. Adam and Abel are drawn upward, to the light and the sun; Eve looks downward with longing, to the feeble folk whom Cain would rule. Abel yearns to convert his mother to the cult of light, and finally brings the sun to her in the form of fire, and makes a disciple of her. Cain, jealous, slays his brother, and descends into the valley weighed with his mother's curse. Abel's Promethean deed shines immortally in the fire which he has discovered, which is to give man everlasting life. Among the most beautiful of the musical numbers are Adam's "Song to the Morning Sun," Cain's "Song of Death," Abel's "Fire-Dance," Eve's "Solar Benediction," and the finale.

Malata conducted, and Hermann Schorr as Adam, Marie Schulz-Dornburg as Eve, Albert Herrmanns, Abel, and Paul Stieber-Walter, Cain, sang admirably. The composer was called before the curtain at least twenty times.

BUDAPEST, June 26.—Dohnanyi's "The Voivode's Tower," Bela Bartok's "The Wonderful Dream of the Machine," d'Albert's "Dead Eyes," and Wagner's "Parsifal," are among the operas announced for performance at the Staatsoper here next season, by Director Rudolf Mader.

### First Polish Ballet at Warsaw Opera

WARSAW, June 24.—Ludomir Rozycki's "Pan Twardowski," a musical pantomime based on an old Polish legend, was recently produced at the Warsaw Opera with great success. Pan Twardowski, a nobleman of Cracow who dabbles in alchemy and the black arts, has sold his soul to the devil, à la Faust, in order to be able to enjoy a life of luxury and, incidentally, get rid of a wife whose age no longer commands her to him. By the term of his contract, however, the devil can take possession of his soul only in the city of Rome. The ballet, in nine tableaux, presents the story of his entertaining adventures, and his escape to

the moon, where he is safe from the devil till the trump sounds on Judgment Day. Polish folk-songs and airs have been liberally interwoven in the texture of the musical score, which is brilliantly and sparkingly scenic. Wonderfully imaginative decorations by the painter, Wincenty Drabik, were a feature of the production; the danseuse Szmole was admirable in her plastic portrayal of the dead Queen Barbara, whom the magician raises up from her tomb. Emil Mlynarski, director of the opera house, conducted.

HAMBURG, June 26.—The recent ninth German Bach Festival in this city is regarded as having afforded convincing proof of the abiding interest in Bach's music. In connection with the splendid concerts given was a historical exhibition of "Hamburg Music in the Age of Bach," among the curious and interesting exhibits of which was a carefully printed book of songs, with the amusing title "Twenty-four, Partly Humorous Odes, Provided with Melodies that Are Easy and Almost Comfortable for Every Throat," by G. P. T., (1741).

### Hymns Take Place of "Internationale"

MOSCOW, June 20.—The orthodox music associated for centuries with the state church of imperial Russia recently was heard in public in the great Pentecostal religious procession here, in which more than 150,000 persons assembled beneath the walls of the Kremlin to be blessed by the Patriarch. Hymns took the place of the revolutionary songs, and soldiers of the Red army and workmen were numerous in the ranks of the demonstrators. Lenin is said to have stood on the old Kremlin battlements, looking down upon the endless human column carrying banners and ikons, and chanting the old hymns of the Greek Catholic Church in wonderful unison and with devout fervor.

LONDON, June 22.—A poem-play by the late Ernest Dowson, "A Living Etching," with incidental music by Granville Bantock, was presented for the first time in England, at the Birkbeck College Theater this evening, in aid of the Three Arts Committee of the Imperial War Relief Fund.

ROME, June 25.—At a recent concert in the home of the Countess Lovatelli, works by the French "Six" are said to have been introduced for the first time to Italian hearers, compositions by Poulenc, Milhaud, Auric, Honegger, Durey, Tailleferre and Satie being presented.

BUCHAREST, June 22.—The first performance of a new string "Quartet in E Flat Minor," by Georges Enesco, played by the composer, C. Nottara, Th. Popovici and N. Ockl-Albi, revealed itself as a work of great poetic and rhythmic variety, and was well received at one of the last concerts of the Bucharest Philharmonic.

MADRID, June 25.—A recent concert given by Mengelberg and his orchestra, at which the "Oberon" overture, Franck's "Eros and Psyche," Beethoven's Seventh Symphony, Strauss' "Death and Transfiguration," and the overture to "Leonore" were played, aroused great enthusiasm. The critic Julio Gomez declared that Mengelberg had "a veritable genius for interpretation."

### Anti-Semitic Musical Demonstration

MUNICH, June 26.—A scandalous scene took place recently at the Gärtnerplatztheater, Mendelssohn and Heine provoking an anti-Semitic demonstration. In a little operatic scene, the singer giving voice to the amorous sorrows of the youthful Heine in Mendelssohn melodies, was suddenly bombarded with vegetables and other handy matter by a group of anti-Semitic rowdies. Not until the latter had been thoroughly beaten up by the indignant audience, and the police had cleared the hall, could the performance continue.

PRAGUE, June 26.—In the German Theater in this city Schönberg's "Gurrelieder," recently sung by Mme. Klang as Tove and Margaret Gerth as Voice of the



Mme. Blanche Marchesi, Distinguished Teacher, on Steps of Her New Paris Home

Gabriele d'Annunzio has written an eloquent preface for the "National Collection of Italian Music," covering the music of the fifteenth, sixteenth, seventeenth and eighteenth centuries, which is issued by the Società Anonima Notari, in Milan.

*Dove*, under the direction of Zemlinsky, and assisted by the orchestra—enlarged by the addition of members of the Czech Philharmonic and a monster chorus—gained an unexampled success. It is a question whether this work upon which Schönberg labored for ten years—this sonorous, youthfully voluptuous oratorio of profane love—has ever known a more perfect performance.

### Johann Strauss Butchered to Make Jazz Holiday

VIENNA, June 27.—In Vienna, the city of the waltz, we now have only American dances, negro dances from Pressburg and Budapest, and, when something special is wanted, from Podébrad. But they should not draw the waltz king, Johann Strauss into it; and this forcing of his immortal rhythms into the straightjacket of these fashionable dances of to-day is quite indefensible. Has not the latest operetta horror, "Faschingshochzeit," proved that one cannot jazz to Johann Strauss?

LEIPSIC, June 26.—The outstanding musical dance drama of this season in the Staatstheater was the Hindu dance pantomime, "Bidura," with colorful oriental music of subtle exotic flavor by Heinrich Platzbecker.

### Brief Musical Vistas Disclosed in New Books

LONDON, June 25.—Some of the new books not strictly musical, nevertheless open up interesting musical vistas to the music-lover. Luigi Russo's *Metastasio (Bari: Laterza)* is a biography of the courtier-poet of the Settecento, whose melodramas were the opera libretti of all the masters of his time, Porpora, Scarlatti, Durante, Mozart and many others; and whose ariettas went the round of Europe as sung by the thaumaturgical sopranis of the day. His words approach nearer to music than any before or since, and he may be said to have been born to embody the transference of Italian musical supremacy from poetry to music.

In Mme. Douglas Home's *D. D. Home: His Life and Mission* (London: Kegan Paul), the story of this famous spiritualistic medium, edited by Conan Doyle, we are told that he would hold an accordion by the end remote from the keys, or even remove his hand from it altogether, and the instrument would give out recognizable airs. In *A Picture of Modern Spain*, by J. B. Trend (London: Constable), the author tells how Manuel de Falla introduced him to the music of Spanish guitars as played by cultivated people . . . a trio of guitar, Spanish lute and bandore, played by accomplished artists, rendering Debussy and Albeniz in an enchanted garden facing the Alhambra Hill, on a

### Blanche Marchesi Pays Tribute to Famed Mother with a Centenary Concert

LONDON, June 27.—In appropriate tribute to the memory of her gifted mother and in honor of the Mathilde Marchesi Centenary, which so justly pays homage to a name that has become a glorious tradition in the annals of song, Mme. Blanche Marchesi at Aeolian Hall on June 22 gave a concert which, though in part a pupil's concert, was still of more than ordinary interest. Gwenda Dulay, Blanche Tomlin, Maude Garnette, Constance Hardecastle, Constance Lait, Marguerite Williams, Juliette Autran, Phyllis Archibald, Muriel Brunskill, Elsbeth Wakefield, Myrtle Jones, Paula St. Clair, Violet Marquisita, Astra Desmond and Albert Evans, Frank Edge, Frank Taylor, Archie Nowell and Wittenberg-Kaye were among those who sang. Mme. Marchesi's own singing was, of course, the main attraction, her interpretation of Franck's "La Procession" and Rimsky-Korsakoff's "Hindu Song" presenting perfect lessons in diction, and her singing of Schubert's "Erl King" a fine portrayal of dramatic intensity. Agnes Bedford and Leopold Ashton were the accompanists.

serene and radiant night. On the whole he finds that the Spaniards, with whom incidental music has always been an important accompaniment of the drama, still have to learn the lesson of greater discrimination.

### French Oberammergau Revives Passion Plays

NANCY, June 27.—The famous Théâtre de la Passion in this city, the Oberammergau of France, was recently reopened for the revival of the passion play which made it celebrated before the war. In it the Passion, and various of the ancient medieval mysteries are performed by a company of more than 500 actors, including children two and three years old, all belonging to St. Joseph's Parish in Nancy. The text used is that of the Gospels and the old mysteries, the music is by Bach, Mendelssohn and the best composers of Lorraine. The daily performance lasts from half-past nine in the morning to five in the evening, with a mid-day break of an hour and a half. More than 100,000 spectators attend it in the course of a year.

SAYS Edward Dent, "Stravinsky is not yet forty, and the time may come when he and the musical world will look back at the "Sacre du Printemps" much as Beethoven did at the Septet."

A Viennese critic declares that in the time of Johann Strauss, an operetta text which attempted to solve the social problem, such as it had been his grisly experience to listen to, would not have been possible.

According to Walther Hirschberg, there is no more difference in principle between Debussy and Schönberg than between Mozart and Beethoven. The impressionist is the Apollonian, the expressionist, in the narrower sense of the word, the Dionysiac artist: in the first the dream, in the second, exaltation supplies the creative element.

As a contribution to the moral regeneration of Germany, Carl Herforth declares attendance by school children at performances of Beethoven's "Missa Solemnis," the Ninth Symphony, Brahms' Requiem, operas by Wagner, Humperdinck and Pfitzner, should be made compulsory by the Minister of Education, just as attendance at school is.

Isadora Duncan, in a recent article on dancing, declares it must harmonize with the rhythms of nature, and points the moral that the bunny-hug and the poplar tree are ages apart.

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## Blazing a Musical Trail for the Harp

Carlos Salzedo Writes Valuable Book and Describes Instrument in Light of Modern Development—Discusses Many Effects Offered—Diversity of Tonal Color—The Harp As a Factor in the American Concert World—The Work Includes Five Poetical Etudes Which Indicate Its Possibilities

By A. Walter Kramer

A WORK that will be welcomed by harpists everywhere and by all musicians and music students is Carlos Salzedo's "L'Etude Moderne de la Harpe" (Modern Study of the Harp), which has been issued as Volume No. 55 of the admirable "Schirmer's Scholastic Series."

Mr. Salzedo is known here and abroad as harpist, pianist, composer, conductor and musical aesthete. He has labored with untiring effort these last eleven years to bring the harp before the American public both as a solo instrument and in ensemble, having formed the Salzedo Harp Ensemble and having toured with it as far west as California to bring a new message to music-lovers, to whom the harp in years gone by represented a golden affair in the orchestra, or, when played solo, a relative of the cornet, not because of its tone quality, but because it was the only other solo instrument that possessed so lamentably unmusical a literature. (There is little difference in musical worth between a Godefroid harp solo and a Liberati cornet solo!)

In this work, which bears the alarming statement on the page preceding the table of contents: "The harp is to music what music is to life," Mr. Salzedo has made what he calls a general survey of the instrument. He has written his ideas on the harp clearly and with conviction; he has pointed out for all who would learn the exceedingly varied nature of the instrument in the light of modern development. And most of this development has been brought about through his own artistic research. The signs in usage for writing for the harp

and also new signs are carefully tabulated with examples in musical notation and will prove of the greatest interest to those who have for years been searching for information on harp writing and have been disappointed with the meagre amount of material to be found on this subject in the standard works on instrumentation. The things that Mr. Salzedo has discussed here are the "Aeolian flux," "Aeolian rustling," "Oboic flux," "Falling-hail effect," "Xyloflux," "Gushing chords," "Effect of snare-drum with loosened snares," "Aeolian tremolo," "Ascending Aeolian chords," "Thunder effect," "Whistling sounds," "Sliding of pedals," "Metallic sounds," "Tam-tam sounds," "Guitaric sounds," "Plectric sounds," "Timpanic sounds," "Harmonics in the octave," "Harmonics in the twelfth," "Xylophonic sounds," "Isolated sounds," "Individual mufflings," "Muffled chords," "Fluidic sounds," "Fluidic glides," "Rocket-like sounds" and "Eso-teric sounds."

### The Future of the Harp

Some of these may seem radical to the conventional harpist who has been taught along old conservative lines and who has not yet realized that there is much more to be got out of the harp than the conventional arpeggio, that composers so often call for in its imitated form on the pianoforte. Mr. Salzedo has demonstrated in his concerts that the effects for which he stands are valid, that the harp can be made more interesting when they are employed, and that the literature of the harp now and in future must call them into play, if music of vital worth is to be written for the instrument. He is blazing a path, to be sure; his enthusiasm for his in-

strument is without limit. It is this that has made the harp in America these last half-dozen years a factor in the concert world. There is no harpist living who does not owe Mr. Salzedo a debt for what he has accomplished; he has truly taken an instrument that was in poor standing with serious musicians, except as an orchestral instrument, and led them to recognize in it an instrument with infinite possibilities and very distinct artistic attributes. Composers like Sergei Rachmaninoff and Ernest Bloch are alive to it to-day. Mr. Bloch has told Mr. Salzedo that since hearing the diversity of tone colors as expressed by his Harp Ensemble, he is going to instrumentate anew his new opera "Jezebel," using an entire section of harps as a background in his orchestral treatment. And others, too, have listened to the words of Carlos Salzedo and have been convinced that the future of the harp is a bright one, one as golden as the instrument itself. Leopold Stokowski, keen to explore the new in musical thought, has said that Mr. Salzedo has found "the language of the harp." And Josef Hofmann has been so much in sympathy with Mr. Salzedo's principles that he has written an appreciation, which appears in this book, opposite the first page of the text. In it the great pianist writes: "When a master of his instrument, such as Carlos Salzedo undoubtedly is, offers his experiences and theories, it should command widespread interest and attention. For he is not only the exponent of the modern school of the harp, but, having previously made a profound study of the piano and of piano literature, he possesses qualities which have enabled him to disclose unexplored fields in the realm of his instrument." Mr. Hofmann



Carlos Salzedo, Noted Harpist, Whose "Modern Study of the Harp" Has Recently Appeared

goes on to recommend the work highly and closes with: "My best wishes will follow this work on its way toward deserved recognition and success."

Following the text of the work appear "Five Poetical Etudes for the Harp Alone," composed by Mr. Salzedo. Like the études of Chopin, they were written to illustrate certain technical matters. The first deals with scales, the second with arpeggios, the third with grace-notes and trills, the fourth with double-notes and melodic phrases in natural sounds and harmonics and the fifth with chords. But like those marvelous Chopin études, they have a definite musical worth. Mr. Salzedo has given them titles, which he wishes printed in parentheses as here, "(Flight)", "(Mirage)", "(Inquietude)", "(Idyllic Poem)", "(Communion)", the purpose of the parentheses being "to decrease the objective importance of the subject which, thus presented, will serve as an optional basis for the poetical imagination of the player." Extraordinarily fine are these five compositions, essays in modernism

[Continued on page 15]

# LOUIS L. SEIDMAN

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"These recitals proved highly successful, besides introducing Kimball Hall, one of the finest concert halls of Chicago." — MUSICAL COURIER, April 4, 1918.

# CECIL ARDEN

Metropolitan Opera Company



© Mishkin

## Cecil Arden Wins Audience's Favor at California

### Soloist With Herman Heller Orchestra Pleases With Quality of Voice

Cecil Arden, appearing as soloist with Herman Heller's Orchestra yesterday morning in the California Theater, made a prompt conquest of her audience, which was one of the largest since the summer ebb began in the musical tide. Her opening aria, "Nobles Seigneurs, Salut," from Meyerbeer's "Les Huguenots," was sung with a spontaneity of spirit and a breeziness of tone that established an immediate rapport.

Miss Arden's contralto is of the captivating kind. It flows forth with ease and smoothness, and the volume of tone is full and warm. It is a voice of strength and amplitude, without raucous spots or grating edges. Her interpretative method is simple and sympathetic, appealing solely through tonal beauty. The audience refused to be satisfied with her second programme number, Bland's "Carry Me Back to Old Virginny," and recalled her for two extras, "Dixie" and Valverde's "Clavelitos."

*San Francisco Chronicle*, July 4, 1921.

## Cecil Arden Sings Old and New Songs at Sunday Concert

By Geo. C. Warren

Cecil Arden's rich, warm contralto was heard to great advantage Sunday morning at the California theater concert, where the Metropolitan singer was soloist with Heller's orchestra.

"Liete Signor" was the first programmed number. It served to show the qualities of the singer's voice, her free singing, the round, beautiful tones, the evenness in all registers. After the excerpt from "Les Huguenots," Miss Arden sang Bland's "Carry Me Back to Old Virginny," giving the ballad a tender, wistful interpretation and greatly delighting her audience.

She responded to an insistent encore with a spirited performance of "Dixie," which comes naturally to her from her southern blood—her father a North Carolinian and her mother from Kentucky; and then, after numerous bows, she came back again to sing Valverde's "Clavelitos," the brilliant little Spanish song which has become a favorite encore number with recitalists.

*San Francisco Daily News*, July 4, 1921.

Management Cecil Arden,  
56 West 68th St., New York.

EDISON RE-CREATIONS

## Interest Sustained in Second Week of Stadium Concerts

Juliette Arnold, First of Audition Soloists, Plays—Diaz, Breeskin and Whitehill Other Soloists of Week—Several Novelties Presented—Another All-Wagner Program Given

THOUGH not of record proportions, audiences of such numbers as to indicate a well sustained interest in the nightly programs, applauded Henry Hadley and the musicians under his baton during the second week of the summer concerts at the Lewisohn Stadium of the College of the City of New York. The first of the "Audition Soloists," selected from among several hundred competitors, appeared on Friday evening, when Juliette Arnold, pianist, was presented. Other soloists of the week included Rafaelo Diaz, tenor, on Monday night; Elias Breeskin, violinist, on Wednesday, and Clarence Whitehill, bass, on Sunday. The second of the weekly all-Wagner programs was played Thursday evening, and Friday brought the second of the Symphony nights, Tchaikovsky's Fourth following Dvorak's "New World," which was played during the opening week.

### Diaz Stirs Hunger for Encores

The name of Rafaelo Diaz on Monday evening's program attracted admirers of the tenor uptown, and they were not disappointed. The unusual voice of Mr. Diaz has made him a valuable member of the Metropolitan forces. He has made certain rôles his own by the peculiar vocal color he is able to bring to them. But on the occasion of this Stadium appearance he proved once again that he has more than a little of the stuff of which concert artists are made; that his voice can ring sweetly to a lyric phrase, and turn a legato passage with engaging charm. The audience was not as large as it might have been, but it was large enough to teach Mr. Diaz a lesson, and the lesson—well, Mr. Diaz will probably take more music with him and see that the band parts are there when he next appears in the subway series.

He opened with "Ah! Lève-toi" from Gounod's "Romeo et Juliette," and sang with very admirable effect. It was not half enough for the audience and for good measure he supplied the "Flower Song" from "Carmen" with the passion and feeling of a real *Don Jose*. Still the audience clamored and back came the smiling tenor to toss off with a lilt "La Donna è Mobile." And that apparently was all he had with him. When later he sang the "Cielo e Mar" from "Giocanda" he found the audience even more responsive to his art. A repetition of the Ponchielli piece, only provoked another outburst of applause. Nothing for it but to return again and once more call up the easy gaiety of Verdi's ducal Lothario.

The orchestral program was frankly dull, although it was sufficient to indicate that Mr. Hadley is getting his forces in working order. But Mr. Hadley could not infuse any fire into Gounod's "Queen of Sheba" and Auber's "Fra Diavolo" Overture might well have been allowed to rest in peace. Ipolitoff-Ivanoff's "Caucasian Sketches" represented the high tide in tonal achievement and musical interest. They were well done. Herbert's "Al Fresco" was a delightful bit. The other numbers included Hadley's "Ballet of the Flowers" Suite No. 1, and Herbert's American Fantasy.

### Two Novelties Tuesday

The absence of a soloist may have caused some falling off in attendance at the Tuesday evening concert, but about 4000 persons attended. Mr. Hadley more than made up for the omission, however, by providing a program of unusual popular appeal. The Rachmaninoff Prelude in C Sharp Minor enthused the audience, and Mr. Hadley played his own composition, "Red Rose," as an encore. Saint-Saëns' "Algerian Suite" also called forth considerable applause, to which the orchestra responded with Mendelssohn's "Spring Song."

Other numbers on the program were "Pomp and Circumstance" by Elgar, excerpts from "Madama Butterfly," the "Roman Carnival" Overture by Berlioz, "Suite Esthetique" by Hendricks, two Indian dances by Skilton, and the "Tannhauser" Overture. The Hendricks and Skilton numbers, which partook of the nature of novelties, displayed the skill of their composers, both Americans.

They were of agreeable material, euphoniously wrought.

### Breeskin Wednesday's Soloist

The soloist on Wednesday, July 13, was Elias Breeskin, violinist, who played the Bruch Concerto No. 1 in G Minor. The orchestral numbers included Bizet's "L'Arlésienne" Suite, the Overture to Weber's "Der Freischütz," the Strauss' "Blue Danube," Chadwick's "Melpomone" Overture, and two works of Conductor Hadley, the Prelude, Act II, from "Azora," and "Dance of the Harpies." The program closed with Hosmer's "Southern Rhapsody." MacDowell's "To a Wild Rose," the Mendelssohn "Spinning Song" and Mr. Hadley's "Poinsettias" were among the encores.

Mr. Breeskin's playing, particularly in the Adagio of the Bruch Suite, was very sympathetic, a wealth of tenderness characterizing legato passages. Incisiveness and firm bowing were other qualities that commanded his artistry to the ear. The orchestra, though not always achieving unanimity, played with frequent finesse. Mr. Hadley presented the "Melpomone" Overture in dignified manner, and made interesting his own compositions. The "Dance of the Harpies" showed passages where modern harmonies were used with good effect, but the shrill whistle occasionally employed did not produce the eerie color intended.

### Second All-Wagner Program

Thursday evening's All-Wagner concert repeated one number from the Wagner program which opened the Stadium series just one week before. This was the "Mastersingers" "Prize Song." Other numbers were the Overture to "The Flying Dutchman," which somewhat missed fire; the "Lohengrin" Prelude, well played within a rather narrow range of dynamics (the pianissimo strings were never really soft); "Siegfried's Funeral March" from "The Dusk of the Gods," not quite all the devout Wagnerian would have it; "The Ride of the Valkyries," very well played; "The March of the Knights" and "The Good Friday Spell" from "Parsifal," with a considerable measure of satisfaction for those who love them well; and the Prelude to Act III of "Lohengrin." As a request number, the Prelude and "Love Death" from "Tristan and Isolde" was added to the program, and was perhaps the most admirably played of the various excerpts from the music dramas. The audience was one of the largest that has passed the gates so far this summer, and apparently was content without a soloist.

### First Audition Soloist

Friday night's audience, reduced to about 2000 by the severe storm which

visited Manhattan during the day, heard the first of the "Audition Soloists." A very cordial reception was accorded Juliette Arnold, a pianist who has been heard in recital in New York, and who recently played in Roumania, the land of her birth. With the orchestra, she projected attractively the first movement of Schumann's A Minor concerto, her style having grace and fluency and her tone being more musical than that customarily yielded by the piano in open air. She was recalled until she supplied an encore number.

The orchestra played the Fourth Symphony of Tchaikovsky creditably. Other numbers included "Angelus" from Conductor Hadley's Third Symphony, "The Swan of Tuonela," by Sibelius, and Smetana's "Bartered Bride" Overture. The "Prize Song" from Wagner's "Mastersingers," already played twice at these concerts, was an added pleasure. Dampness may have been responsible for some passages that were not played altogether in tune.

### "Popular" Note in Saturday's Program

More than a suggestion of the "popular" was to be noted in Saturday night's program, and an audience of goodly proportions did not leave the matter of its approval in doubt. Conductor Hadley added five extras to his program, three of which were compositions of his own, "Pierrette," "Pierrot" and "Hollyhocks." The program began with the overture to Flotow's "Martha," and the first part included two dances from Rubinstein's ballet music, "Feramors," Hosmer's "Chinese Wedding March," Herbert's "Al Fresco" and six of the dances of Tchaikovsky's "Nut Cracker" Suite. After the intermission the orchestra played Dirk Shafer's "Javanese Rhapsody," an agreeable but not unusual work which had been regarded as something of a novelty. One of the Johann Strauss waltzes, "Morning Journals," the Andante Cantabile of Tchaikovsky, for strings, and the Malaguena from Moszkowski's "Boabdil" were other numbers. Sibelius' "Valse Triste" was an additional encore. The entire program was commendably played.

### Whitehill Fires Enthusiasm

Clarence Whitehill's superb singing of "Wotan's Farewell" from "The Valkyrie" was the most gratifying of the numbers of Sunday night's program, and was applauded by the largest audience of the week. The number was sung in German, with all the moving eloquence that in other years has characterized Mr. Whitehill's interpretation of it in opera. The orchestra played the succeeding "Magic Fire" music effectively. Earlier in the evening Mr. Whitehill sang "The Calf of Gold" from "Faust," and as an encore number, "The Toreador Song," from "Carmen." He was tumultuously applauded.

The orchestral program began with the "Sakuntala" overture of Goldmark, which lacked something in smoothness and precision. Attractively played were numbers from Delibes' "Coppelia" ballet, a "Romeo and Juliet" Fantasy, an Entr'acte and the Ballet Music from Schubert's "Rosamunde." Mr. Hadley's "Herod" Overture was happily received, and the Sibelius "Valse Triste" was added. The program closed with the Berlioz "Rakoczy" March.

## MARIE DE KYZER CUMMING

(Formerly Marie Kaiser)



Karl P. Harrington of Wesleyan University, Middletown, Conn., wrote the following letter after Mrs. Cumming's recent recital there:

My dear Mr. Ziegler:

Certainly Mrs. Cumming sang herself at once into the minds and hearts of her audience here in Middletown. Her charming manner, her beautiful voice, and her mastery of her art, endeared her to all her hearers, and she will be welcome whenever again it may be possible to hear her in Middletown.

(Signed) Karl P. Harrington.

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New York

## Levitzki as "Napoleon" Aids in Breaking Tedium of Ocean Trip

Pianist En Route to Australia Takes Part in Passengers' Frolic and Plays the "Gazook"—Wins the Prize for Dancing and Shares Histrionic Honors with Annette Kellerman—Received with Enthusiasm in New South Wales

STAID concert goers who have looked with approval upon the grave and serious deportment of Mischa Levitzki on the concert platform, would have been

### Blazing the Way for the Harp

[Continued from page 13]

that will interest all progressive musicians. Here one sees what can be done with the modern harp, when once the possibilities of the instrument have been mastered.

In writing "L'Etude Moderne de la Harpe" (which is printed in two languages, French and English) Mr. Salzedo has produced a work the importance of which is so great that no brief review can do it justice. These lines are then intended but to indicate something of the significant quality of Mr. Salzedo's achievement and to bring to the attention of musicians and music lovers everywhere a contribution to contemporary musical literature that is at once progressive, masterly and vital. To be ignorant in 1921 of the things which in 1920 Carlos Salzedo points out as new will not easily be forgiven, if one wishes to call himself a musician!

amazed indeed had they caught a glimpse of the piano virtuoso as he romped through the pageant of "The Visit of King Neptune," given on board the Ventura as that steamship "crossed the line" en route from San Francisco to Australia. Mr. Levitzki with his brother Max and his manager, Daniel Mayer, were passengers to Australia, where he is now appearing in concert. The tedium of the ocean voyage was broken by a riot of fun, sport and amusement, in which Mr. Levitzki took a conspicuous part.

Annette Kellerman was also among the passengers with members of her theatrical company. The occasion of Neptune's visit thus took on particular significance and the captain of the ship is authority for the statement that never was the costuming more elaborate. The part of Neptune was taken by Orville Caldwell, who was the Sultan in "Mecca" in New York last season. For once Miss Kellerman played Neptune's wife instead of his daughter. Mr. Levitzki was the court musician and led the parade, playing the "gazook." Mr. Mayer was cast as Aesculapius and to him fell the task of examining all the landlubbers before Neptune received them into his domain, or to speak accurately, before they were dipped into the swimming tank. Despite the court positions held by Mr. Levitzki and Mr. Mayer they were thrown into the tank along with the commoners.

#### Levitzki Takes Costume Prize

Miss Kellerman and Mr. Levitzki were the leading spirits in the fancy dress ball which followed a few nights later. This time the pianist appeared as Napoleon and won the prize for the best costume despite the fact that he was garbed in a pair of tights taken from one of the theatrical trunks, an officer's coat and a triangular hat made over from the headgear of one of the women pas-

The first stop was at Honolulu where Mr. Levitzki and Mr. Mayer were entertained by Mr. and Mrs. L. T. Peck. Mr. Peck is the president of the local Philharmonic Society and it had been planned originally that two recitals would be given by the pianist there. Owing to the few hours that the Ventura remained in port, however, this was out of the question. On their return to the ship they wore garlands of Hawaiian flowers around their necks.

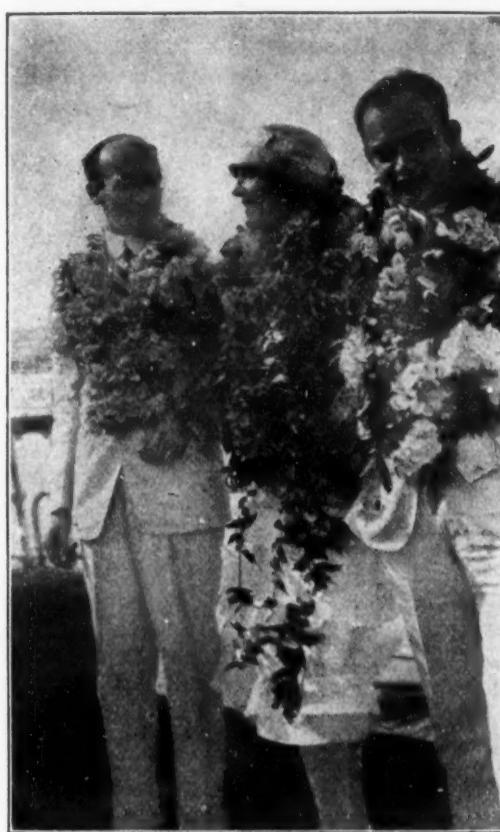
#### Feted and Entertained in Antipodes

Beginning on June 2, Mr. Levitzki gave nine recitals in Sydney. After the first concert the spacious Town Hall was crowded every time, four extra recitals being given to satisfy the demand. Among those present at the second concert were Lady Forster, wife of the Governor-General of the Australian Commonwealth, and Sir Walter Davidson, Governor of New South Wales. Toward the end of the program, in the midst of an ovation during which the audience stood and cheered, Sir Walter stepped to the platform and shook hands with the astonished pianist, at the same time voicing his appreciation and that of his party.

During their stay in Sydney Mr. Levitzki and Mr. Mayer were dinner guests of Lady Margaret Davidson, the wife of the Governor, at Government House. Other social events arranged in their honor included a reception on May 27 by the New South Wales Music Association, when Henri Verbruggen, the director of the State Conservatorium of Music, introduced the pianist. Mr. Levitzki made his début as a speaker successfully. A luncheon jointly honoring Miss Kellerman and Mr. Levitzki on the day of their arrival was another event of note. Jascha Heifetz, who had just completed an Australian season, was among the guests.

#### W. Spencer Jones on Vacation Trip with Relatives in Canada

W. Spencer Jones of Haensel & Jones has left New York for a month's vacation in Canada. Mr. Jones will spend most of the time in Toronto with his mother and married son and daughter.



Mischa Levitzki, His Brother Max, and Annette Kellerman Bedecked with Hawaiian Garlands Presented to the Voyagers at Honolulu

sengers. The height of realism was reached in a real sword, borrowed from a United States naval officer. The pianist was also awarded a prize for dancing.

The climax of the eventful trip was the ship concert given by the Kellerman vaudeville stars with the assistance of Mr. Levitzki, who was the whole orchestra and later "doubled" as a minstrel and as a tambourine dancer. Programs autographed by Miss Kellerman and Mr. Levitzki were sold at auction and realized £30 (normally \$150) for the Sailors' Widows and Orphans' Fund.



# Pauline Watson

## Violinist

### NEW YORK SUN

"She showed rhythmic sense and genuine musical feeling."—(Wm. J. Henderson.)

### NEW YORK TIMES

"Proved to be a persevering and serious young artist, setting for herself the extraordinary task of playing the Brahms and Tschaikowsky concertos in one afternoon, in which she showed excellent technique. To be master of both was mastery indeed."—(Richard Aldrich.)

### NEW YORK WORLD

"Miss Watson's tone and technique was equal to all requirements."—(James G. Huneker.)

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WALTER ANDERSON, 62 W. 45 St., New York

WESTERN TOUR OCTOBER AND NOVEMBER

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**NEW YORK, JULY 23, 1921**

## GALIC MUSICAL LONGEVITY

**L**UCIEN MURATORE has said that when the time comes for him to retire he will leave the operatic stage suddenly, as he desires to be remembered only for what he was in his prime. Lest admirers of this thrice-admirable French tenor grow needlessly apprehensive, it is well to recall the musical longevity of some of those who, like Muratore, have held high the banner of France in the opera houses of the world. Muratore only three years ago turned the forty mark, and his operatic career, begun when he was twenty-three, has yet to reach two decades.

Victor Maurel sang in opera for something like thirty years. Lassalle and the de Reszkes (who, though Polish by birth, seem destined to be remembered as champions of French art) were each before their public for a similar period. The career of the great Faure was a shorter one—some twenty-four years on the opera stage—but he was heard in concert for a number of years after he abandoned the footlights.

Nor is it necessary to turn to those whose voices are only a memory for illustrations of the manner in which French operatic artists have retained their places and prestige in careers of noteworthy length. Some years have passed since Emma Calvé forsook opera, but it is said she still sings beautifully at private concerts. Her début was made twenty-eight years ago. Maurice Renaud, nearing three-score and with thirty-eight years of success in opera behind him, has recently appeared at the Paris Opéra and the Théâtre Lyrique. Edmond Clement, at fifty-four, and after thirty-two years on the lyric

stage, is singing in France, and Albert Wolff assures us that he has conserved all his powers. Two other veterans whose careers rival in length even that of the well-nigh miraculous Italian, Mattia Battistini, are still treading the boards—Salignac, who was recently heard at Brussels; and Perier, at the Opéra Comique in Paris, where he added a new rôle to his unusually comprehensive répertoire last season, and where he also was acclaimed for his masterly portrait of *Marouf*.

It may be said that some of these sang beyond their prime. But who is there that cares now if Victor Maurel, in the last years of his unforgettable career, found his voice fading and unresponsive? What does it matter that Jean de Reszke, before his retirement, had lost the freshness and vitality of tone that was his in earlier years? Lassalle is as secure in fame as Faure, though he remained in opera for a considerably longer period. The perspective of a few years is all that is needed to make negligible a season or two of failing powers at the close of a great career.

Muratore and Paul Franz are princes among French singers of to-day, the one a prime favorite in America, the other not yet heard on this side of the Atlantic. Who will not join in a fervent wish that their careers may be as long as those other illustrious Gallic artists in whose footsteps it is their glory and their privilege to follow!

## THE AWAKENING JAPANESE

**H**AVING listened to the voice of Mme. Schumann Heink and the violin of Mischa Elman, the greatly stimulated sons and daughters of Tokio seem to be hungering for more. They would hear Galli-Curci and feast their optics on the visual art of Pavlova. Opera—concert—ballet—the Japanese apparently are seeking them with the avidity that has characterized their adaptation of all the Occident has had to give them in science and mechanics, business and military organization.

If this seems a little strange to the Western world, it is pertinent to look back and to note that the generations are not many since European artists came to the United States with much the same feeling that they were pioneers in a new and untamed land. There was a time, within the memory of living men and women, when impresarios and others looked to Mexico to recoup losses which might come from unsatisfactory receipts in the States.

No one can dismiss the Japanese interest in Western music as merely an expression of imitativeness. The various Italian opera régimes in both England and America were inveighed against with like assertions, but the fundamental passion for music grew and expanded, heedless of invectives. Who can say that the Japanese are not being launched upon a similar period of musical growth and expansion?

With their quickness to profit by the mistakes of those who have shown them the way, will the Japanese move as painfully and slowly as the Americans have in evolving their own musical institutions and asserting their own musical personality? Or will they seize the world's stock of technique, as the Russian Nationalists did, and, like them, turn back to the soil for their materials and their ideals, so as to flower forth as some new Cabinet, to claim an individual and exotic place in the sun?

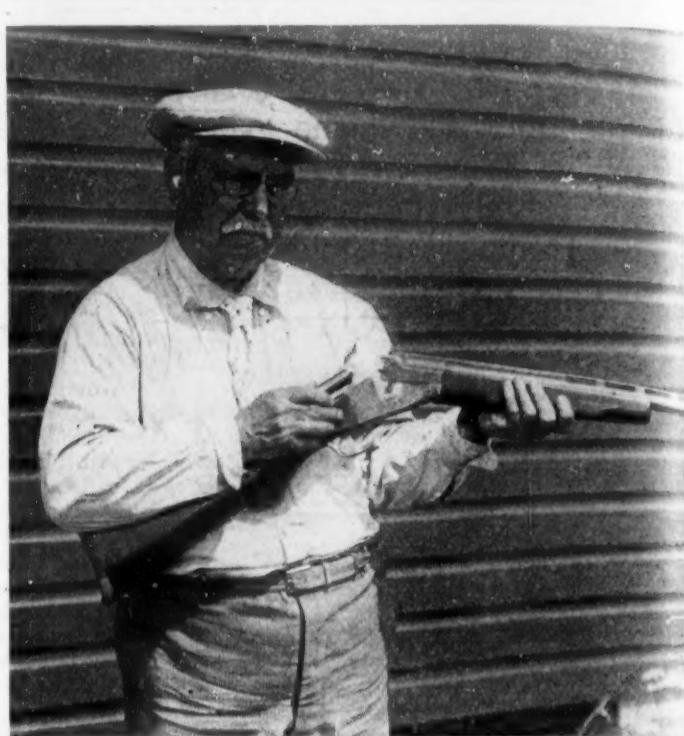
**E**ACH season the hat of Gatti-Casazza bulges with the secrets he is carrying over until next year. The Viennese profess to see a bump in the familiar Fedora already. They say he has acquired for a year hence "The Dwarf," otherwise "Der Zwerg," of Zemlinsky.

**M**ENGELBERG, his labors in Amsterdam suspended, has gone to Switzerland. After all, if the mountains are going to be stubborn about it, Mahomet can and will meet them more than half way.

**W**ORDLESS vocal parts are assigned to two lovers in a new symphony by the Scandinavian, Hugo Ofven. That's one way of taking the literary mush out of musical moonshine.

**A**PPARENTLY some British reviewers didn't find a great deal to admire in the incidental music which Walter Damrosch wrote for "Iphigenia in Aulis." Maybe they didn't quite grasp what was implied by "incidental."

## Personalities



Not Jesse James or the Town Constable, But "The March King" Gone Trapshooting

In accordance with his annual custom, Commander John Philip Sousa recently participated in the Delaware trapshooting tournament, held near Wilmington, Del. He was warmly welcomed by old friends and acquaintances, and it is said of him that there is no other individual trapshooter more popular with the "Powder Town" clique than the veteran bandmaster and composer, who is particularly admired for his democratic manners, his wit and his keenness of mind. His score? Maybe he had an off day. The records say, 216 out of 250.

**Donahue**—Among American artists abroad is Lester Donahue, the pianist, who recently went to Paris from London to give a recital there. Before crossing the channel the pianist appeared twice in the British metropolis.

**Chamlee**—The operatic forces at Ravinia have been augmented by the arrival of a new tenor, the newcomer being a son born to Mr. and Mrs. Mario Chamlee. Mrs. Chamlee was formerly known to the musical world as Ruth Miller, and was also an opera singer before her marriage.

**Stoessel**—Athletics have no small part in the life of the members of the New York Symphony Orchestra, playing under the baton of Albert Stoessel at Chautauqua, N. Y. The organization has a baseball team, golfers and tennis enthusiasts. Mr. Stoessel will conduct the first three weeks of the season and Rene Pollain the last three.

**Sylva**—Unless the types have stuttered in advance announcements, the play in which Marguerita Sylva, the opera prima donna, will make her Metropolitan début as a dramatic actress, is not "The Skylark," but "The Shylark." Although this will be her first New York appearance in the purely spoken drama, it will not be her first in the United States, as she starred last season in "The Songbird."

**Battistini**—Opera airs figured largely on the program which Mattia Battistini, veteran Italian baritone, gave recently in Zurich, Switzerland. He is also to sing there in opera, as guest artist, his rôles being the title-part in "Rigoletto" and the elder *Germont* in *Traviata*. He declared again in a recent interview that he had received many offers to go to America, but that fear of seasickness kept him from accepting.

**Hasselmanns**—When Louis Hasselmanns, new French conductor of the Metropolitan, reports for duty the latter part of next season after the departure of Albert Wolff (who is to divide his time between the Metropolitan and the Opera Comique in Paris), he will not come as a stranger to New York's opera patrons. His work with the Chicago Opera Association at the Lexington two years ago is well remembered, and he has many friends in Manhattan.

**Gauthier**—To Eva Gauthier's love of Javanese batiks can be traced the growing enthusiasm for batik portraits. Ethel Wallace, an artist who worked in oils until three years ago, was fascinated by Miss Gauthier's collection of batiks and began experimenting. She developed what she feels will be the art of the future. After she had done a portrait of Miss Gauthier she continued developing her idea, doing batiks on silks and velvets—portraits, designs and copies of old paintings.

**Gray-Lhevinne**—When Mischa Lhevinne, the pianist, phoned to his wife, Estelle Gray-Lhevinne, the violinist, from Akron, Ohio, that he was starting for their home in San Francisco, it was decided that Mrs. Lhevinne should join him at Los Angeles with their new car. Together with their young son, the artists covered more than 1700 miles by automobile before arriving at their home. Now, from 8 a. m. to 11 p. m. the bathers and boaters who pass their place on the Bay are likely to hear the players at practise. They are preparing for another extensive tour in joint recitals next season.

**On Prologues**

BECAUSE of the difficulty of starting things, as we surmise, various Subterfuges have been at different times invented. There is the introduction which precedes the acquaintance; the soup which comes before the roast; and the recitative which stands before the aria. Many preambles prepare one properly for the pudding; and in Art—are there not various matters preliminary to a career, without which there could be none? Let us, then, consider the portentous Prologue.

This is the genesis of the Prologue: the primeval Hem-and-Haw, (which the reader will have guessed arose in the attempts of the original Neanderthal man to explain some trifling matter to an incensed spouse) begat the artful Once-Upon-A-Time; which, although only a fairy tale, was in less than no time set to music, and had as descendent the Overture; the strains of which—being carried as far as Italy—gave birth to the Opera-Preamble, a unique affair during which the curtain was or was not raised, according to the caprice of the stage-hands and the composer. And this was none other than the parent of the Prologue, which now reigns in the best of Movie Houses.

Suppose, now, that Somewhere East of Hollywood there has been evolved a stupendous spectacle devoted to the Private Life of a Monarch. Suppose that all his doings are safely reduced to a celluloid ribbon more awesome than the mummy of a Pharaoh, to be uncoiled, along with judiciously interpolated street brawls, scored for supers, with agitato effects on the theater organ.

All this requires some preparation: it would never do to plunge forward at once, as do certain of the socially unelect at table. The problem, after much concerted concentration, was solved by the Amalagamation of Crackerjack Moving-picture Melodeonists, Rural Branch 124X.

The well-intentioned, but not infallible, rustic reviewer reports on the day after the initial perpetration:

A great treat is in store for all who attend the performances at the Grand Theater the latter part of this week. Miss Arietta Trebill has been secured as soloist, and contributes selections daily at noon, 7 p.m. and midnight. She was a pupil of Mme. Skwall of Bunkborough. Her friends all advised her to embark upon the operatic stage, which she is at present considering. Since then she has been soloist at a number of events, especially the annual fall opening of the Palladian Department Store, which was a red-letter event.

"The musical numbers for the picture begin with several tasty organ selections,

by Professor Manuel Coupla, who presides at the big new instrument which Manager Projectem has just installed. The curtains then part, disclosing Miss Trebill in a very novel costume such as they wore at *that period*. She sings as an opening number "Oh, Was It Him?" from *'Traviata'*

Such is the Prologue.

**Back to the Simple**

WE learn by the veracious testimony of various journals that the ladies from an ascetic mountain fastness of the Middle West—where precepts of Solomon rule deportment—have returned to Siloam's rills from a reformatory invasion of New York. They report that business is pretty well; but, oh! the abandoned musical taste of these Easterners. They should prefer to dwell in Brooklyn, but, if compelled to choose between Manhattan and Coney Island "All the people think of is Jazz!" runs their plaint.

Nevertheless, it is the opinion of a noted singer of vaudeville lyrics that we are returning to the saner and more cloying ballad of the sixties, wherein all true lovers die of malnutrition, and whip-poor-wills make the night sighful with lament. "Simple" melodies are to come in, she says. No more will the artist hymn the intricate measures of a panegyric to the conclusion of a day, or to a mythical country in Ireland. No! Things will be further simplified. The drone bass will usurp the office of artful harmony; in a single tone the singer of the future will proclaim the simple joys of one's daily draught of non-fermented buttermilk. There will be no more cruel struggling for absurd pitches, but artless chants will acquaint all with the thrills of vaccination, hall-bedrooms, paprika, ethical culture, or union membership.

"It is the end!" moans one contralto.

R. M. K.

Dear Cantus Firmus:

May I suggest that your inquiry of June 18, "Who is Landers?" parenthetically inserted in a report of the activities of a Ladies' Aid Society, can be answered through a process of deduction?

By elimination we find that Landers is not one of a considerable number—and the phonograph record was not in general vogue at the time of the waltz composer whose name bears the closest resemblance. Fred Landau, second concertmaster of the Philharmonic Orchestra and first violin in the Landau Quartet, has placed a number of violin solos within the hearing of the votaries of the waxen reproductions.

Perhaps it was Fred's playing of Shoeman's "Trommery" which was meant.

D. E. PORTER,  
Manager Landau Quartet.  
New York.

Soprano. 5. D Minor, Soprano. 6. E Major, Soprano.

? ? ?

**"OEdipus Rex" in Opera**

Question Box Editor:

Is it true that Leoncavallo was preceded in a setting of Sophocles' "OEdipus Rex" by one of the Russian composers?

JOCASTA.

New York City, June 30, 1921.

Yes. Moussorgsky, the composer of "Boris Godounoff," wrote a score founded on Sophocles' play. It was an early and somewhat juvenile work produced in 1859, when Moussorgsky was twenty years old.

? ? ?

**"Scenes That Are Brightest"**

Question Box Editor:

Can you tell me in what opera occurs the song, "Scenes That Are Brightest"? Is it still sung? When and where was it first given?

K. T. B.

Westfield, Mass., June 24, 1921.

1. In "Maritana" by Vincent Wallace.
2. It is sometimes sung by summer opera companies but has long since disappeared from the répertoire of the more important organizations.
3. It was first produced at Drury Lane, London, Nov. 15, 1845.

? ? ?

**Beethoven Symphonies**

Question Box Editor:

Will you please give me the key-signatures and if possible the opus numbers of the Beethoven symphonies in order?

JOHN T. KIRKLAND.

Geneva, N. Y., June 27, 1921.

- No. 1, in C Major, Op. 21; No. 2, in D. Major, Op. 36; No. 3, in E Flat Major, ("Eroica") Op. 55; No. 4, in B Flat Major, Op. 60; No. 5, in C Minor, Op. 67; No. 6, in F Major ("Pastoral") Op. 68; No. 7, in A Major, Op. 92; No. 8, in F Major, Op. 93, and No. 9, in D Minor, ("Choral") Op. 125.

**Musical America's Question Box**

*In this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.*

**Concerning Pitch**

Question Box Editor:  
Will you please tell me if International pitch is used in opera and symphonic orchestras or do different orchestral bodies use different pitches?

W. C. DUGAN.

Vanceburg, Ky., June 15, 1921.  
All orchestras use International pitch, 439 vibrations for A above middle C, at

a temperature of sixty-eight degrees, Fahrenheit.

? ? ?

**Keys of Operatic Arias**

Question Box Editor:

Will you tell me the original keys of the following arias and by what voices they are sung in the respective operas:

1. "Ah! Rendimi," from "Mitrame."
2. "Il est Doux," from "Hérodiade."
3. "O Don Fatalé," from "Don Carlos."
4. "Pleurez, mes Yeux," from "Le Cid."
5. "Adieu Forêts," from "Jeanne d'Arc."
6. "Musetta's waltz," from "Bohème."

G. B. H.

Meadville, Pa., June 29, 1921.

1. E Flat Major, Contralto.
2. E Flat Major, Soprano.
3. A Flat Major, Contralto or Mezzo-Soprano.
4. D Minor,

WILLIAM STICKLES, teacher and composer, was born in Cohoes, N. Y., March 7, 1883. He received his general education in the public schools of Cohoes, in the High School at Ilion, N. Y., and at Syracuse University, from which he was graduated in 1907.

He studied music in the College of Fine Arts of Syracuse University, and later studied voice with Braggiotti in Florence, whose assistant he became. He worked at the piano with Buonamici, also in Florence. Among

the posts he has held, has been that of solo répétiteur at the Hof-Theater in Munich.

His compositions included many songs; among the most important of these are the recently issued "Samoan"; "Love Songs," a cycle of four songs to poems by Gordon Johnstone; "Ah, My Beloved," a setting of verses from the "Rubaiyat"; "The Voice of the Infinite," "Expectancy," "Who Knows," "Whip-pu-Will," "Highland Joy," "The Mother Heart" and "A Sea Song." His "Italian" Suite, for orchestra, was played for the King of Italy in 1908 by an orchestra at the naval station in Levanto. He has also written many piano works, suites for the piano, the greater number of them still in manuscript.

In 1919, he married Claire Hazard of Los Angeles. Mr. Stickles makes his home in New York where he teaches singing.



William Stickles

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## TRI-CITY SYMPHONY BARS SOLO ARTISTS

**Guarantors Say Visitors Distract Attention from Orchestra**

DAVENPORT, Iowa, July 18.—Guarantors of the Tri-City Symphony are generally opposed to the custom of engaging soloists to appear at the concerts in connection with the regular programs. The sentiment is expressed that such procedure distracts attention from the work of the orchestra and the newspapers devote more space to the talents of the soloists than to the efforts of the players. As the guarantors feel that the orchestra is worthy of the highest encouragement and is growing rapidly into the rank of a first class organization, they hold that every effort should be made to stimulate interest in it. In a report made by the budget committee, it was noted that no reservations were made for the hiring of soloists. As this report was adopted by the guarantors it seems practically certain that there will be no outside talent engaged this coming season, unless some guarantor or friend of the organization wishes to contribute a fund for the purpose.

A more compact season is favored for the coming year by the conductor, Ludwig Becker. It is proposed to hold a pair of concerts every three weeks instead of a pair every month and rehearsals will be curtailed from fifty to about thirty. This, in the opinion of Mr. Becker will not in any way detract from the high excellence of the orchestra.

The expenses during last year amounted to \$18,632.76, the deficit over and above the proceeds from the concerts being covered by pledges from the guarantors. There are 155 guarantors, the largest amount contributed being \$250, while the others average \$25 each. According to the financial report, the guarantee fund amounted to \$8,195. The musicians' payroll totaled \$12,668.

Ten directors have been named at a recent meeting of guarantors. Herman Schmidt and Gus Eckhardt of Davenport

are the new members. The following were re-elected: Mrs. Harry Ainsworth, Moline; Mrs. Frank Gates Allen, Moline; J. W. Bettendorf, Bettendorf; Mrs. Ben Cable, Rock Island; J. F. Dow, Davenport; C. A. Ficke, Davenport; Alfred Mueller, Davenport, and William Butterworth, Moline.

A. M. S.

### Miss Schafmeister Filling Engagements

OSSINING, N. Y., July 18.—Engagements of Helen L. Schafmeister, pianist and organist, during the month of June included an appearance as accompanist at a concert at the Ossining School on June 6 and 7. Special music at All Saints' Church, Briarcliff, under Miss Schafmeister's direction, on June 19, and July 3, presented Blanche Sterritt, soprano; Howard Barbeaux, bass, and Dorothy C. George, mezzo-soprano of the La Forge Quartet. At the Ossining School, on June 15, Miss Schafmeister accompanied Grace Fisher, dramatic soprano, in a recital program. On July 17 she accompanied Mary Pierson, soprano, at Briarcliff, and on Aug. 7, she will play for Miss Fisher, at Briarcliff Lodge.

### Elsie DeVoe Touring in Catskills

MINNEWASKA, N. Y., July 18.—Her tour of resorts in the Catskills has brought Elsie DeVoe, pianist, here for some programs. Miss DeVoe spent the month of June at Kitchawan on Croton Lake. She will go to Buffalo for the National American Music Festival in October, as one of the featured artists. During the regular season she will again be in New York, where she was successful last season as studio and concert accompanist, and as organist at the Bedford Park Congregational Church.

### Fiske Church, Mayo Wadler, Seneca Pierce and Frank Sheridan Heard in Paris

PARIS, June 25.—In the Salle Gaveau last evening a concert was given by Fiske Church, baritone, assisted by Mayo Wadler, violinist; Seneca Pierce, composer-pianist, and Frank Sheridan, pianist, all four Americans. Mr. Wadler and Mr. Sheridan, the latter a pupil of

Louis Stillman of New York, joined forces in the César Franck sonata and compositions by Cottinet, Kreisler, Albert Stoessel and Samuel Gardner. Mr. Church sang admirably airs of Handel, French songs by Duparc, Debussy and Fourdrain, two Hageman songs, "Do Not Go, My Love" and "Happiness," and Damrosch's "Danny Deever." A feature of the program was the baritone's singing of two of Mr. Pierce's songs, "My Little House" and "The Eagle," with the composer at the piano.

### Simmons Heard in Recital at South Carolina College

ROCK HILL, S. C., July 18.—William Simmons, baritone, appeared in a recital in the Auditorium at Winthrop College on July 5. With Miss Campbell as accompanist, at once efficient and sympathetic, Mr. Simmons gave a program of arias by Haydn, Handel, Rimsky-Korsakoff, Rachmaninoff, Gretchaninoff, Verdi and Purcell and some modern songs. He was compelled to give extras after each group. Mr. Simmons had been re-engaged after an appearance here a year ago.

### Blanche Goode to Marry

NORTHAMPTON, MASS., July 18.—The engagement of Blanche Goode, pianist and member of the Smith College faculty, has been announced. Miss Goode's fiancé is Raffaele Piccoli, a young Italian scholar, who has been lecturing in American universities and colleges for the last year. The wedding will take place next spring. Miss Goode will again be connected with the Smith faculty next season, after a vacation which will include a trip to Indiana to visit her family during August.

### Chicago Musicians Wed

CHICAGO, July 18.—Arthur L. Fram, formerly pianist for Anna Pavlova, has married Eva Sundalove, assistant secretary of the Sherwood Music School.

### Mildred Dilling Wins Favor with London and Paris Audiences

PARIS, July 18.—With two concerts in London and four here during the month of June, Mildred Dilling, the American

harpist, has won favorable notice. For her appearance at the Salle Erard on June 5, Miss Dilling had as the feature of her program a Concerto by H. Renié, with the composer conducting the orchestral accompaniment. On June 11 she was heard at the Salle Gaveau with Yvette Guilbert, on June 27 at the American Women's Club, and again with Mme. Guilbert at the Trocadéro on June 30. Her London appearances, which took place at Wigmore Hall on June 20 and 23, were also made jointly with Mme. Guilbert. Miss Dilling is at present chiefly busied with the four pupils who have come abroad with her from New York.

### Barbara Maurel and Kerekjarto at Ocean Grove

OCEAN GROVE, N. J., July 18.—Barbara Maurel's appearance at the Auditorium in joint recital with Duci de Kerekjarto, the violinist, and Tom Burke, the Irish tenor, added a new success to the list for this young mezzo-soprano. Her numbers were the arias, "Lungi dal Caro Bene" by Secchi, "Ouvre Tes Yeux Bleus" by Massenet, and the "Habanera" from Bizet's "Carmen"; Rachmaninoff's "In the Silence of Night," Kurt Schindler's arrangement of the Russian folksong, "Three Cavaliers," Worrell's "Song of the Chimes," and Lieurance's "By the Waters of Minnetonka."

### Vernon Archibald in Winnipeg Recital

WINNIPEG, July 16.—The recital of Vernon Archibald, baritone, proved especially interesting for its lyrical and rollicking songs. The Handel aria, "Hear Me, Ye Winds and Waves," and Mendelssohn's "I Am a Roamer" were particularly effective through their contrasted emotional character. The Mendelssohn number had to be repeated.

### Opera Engagement Limits Cyrena Van Gordon's Next Concert Season

R. E. Johnston announces that Cyrena Van Gordon, contralto, of the Chicago Opera Association, is free exclusively for concerts from Oct. 1 to Nov. 15 and from March 1 to June 15 next. From Nov. 18 to Feb. 28, she will sing exclusively with the Chicago Opera Association.



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—*Troy Times*.

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—*Toledo Express*.

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Mr. Souvaine will play in the leading cities of the Pacific Coast during October and November—the East and Middle West thereafter.

*First New York recital next season in January*

# "OVER THE TOP" WITH ROBERT MURRAY

Boy Soprano Gives War-Time Expression a New Meaning by Singing Beyond Last Note of Piano Keyboard—Throat Specialists Predict He Will Be Great Tenor When His Voice Changes—Should He Appear in Public Now?

By OSCAR THOMPSON

**W**HAT should be done with a boy soprano who can sing higher than any other vocalist of record; who can, in fact, sing staccato tones in altissimo beyond the last note of the piano keyboard?

This is the problem weighing heavily on Frederick H. Murray, a lawyer of Tacoma, Wash., and Mrs. Murray, the father and mother of young Robert Murray; and only in less degree has it beset Frederick Haywood and Emil J. Polak, who have been the boy's musical mentors, the one as teacher of voice production, the other as coach and instructor in harmony and various other musical branches.

All year long, while the boy has labored at his musical studies, his devoted mother, far from her home and her friends, has kept watch over him at work and at play in New York. For half the year, the father, 3,000 miles from insistent calls to his practice in the Western city, has devoted his time to a study of the concert field, in an effort to do the right thing by the boy to whom nature has given a voice of phenomenal compass.

Throat specialists, physiologists, vocal scientists have examined the youth and have agreed that nature has given him an equipment probably not duplicated by that of any other singer. One medical specialist has ascribed to him, besides his exceptional vocal endowment, what he describes as "the geometrical brain, so much desired by Plato."

From the size and shape of the boy's vocal cords, it has been predicted that he will be a tenor, once his voice has changed—and a tenor of unusual range. In two years the change probably will have come about. Will he be the new Caruso?

#### Mentors Urge Public Appearances

Given this situation, should the boy sing in public now? Aspiring to be a great artist after his voice has changed, and working toward that end, should he be put forward at this time to startle the world with soaring feats of vocalism which, so far as is known, no coloratura soprano can duplicate?

The mentors of the youthful singer and the physicians who have studied him

agree that no harm can come to his voice through use in public now. To the contrary, they have given it as their opinion that disuse might result in a shortening of his compass. They see only advantage in public appearances. Others, amazed by the boy's ability to sing Eiffel-tower tones beyond anything ever recognized in vocal history, argue that, with only a limited space of time left to the boy before his voice changes from soprano to some other character, he should be set to concertizing at once so that by no misadventure will the world be denied the opportunity of hearing these unprecedented tones.

The boy, however, has the most serious ambitions, and his parents are looking to the future. Can they send him out on a career now in a way that will present young Robert to the public as an artist, rather than a freak? They consider vaudeville out of the question, as too wearing on young Robert's vitality and as too likely to result merely in exploitation and sensationalism. Is there a place for him in the more limited and circumscribed field of the concertizer?

The boy's mentors believe there is, because of his facility in coloratura, which they regard as quite as remarkable as his ability to "go over the top," beyond the limit of the piano keyboard, in his vocalism.

#### Throat Specialist's Opinion

One throat specialist, Dr. Frank E. Miller, has likened the boy's throat to



Photo by Underwood & Underwood

**R**obert Murray, the Boy Soprano, Who Sings Higher Than Any Other Singer of Record in Musical History. He Is Shown Here in the Act of Taking a Tone in Altissimo More Than an Octave Higher Than High C. At the Right Is a Studio Picture

that of Mme. Melba. "The factors which make his voice phenomenal" according to a statement prepared by Dr. Miller, "are vocal cords of unusual density, elasticity and flexibility, almost the size of an adult soprano; an epiglottis of unusual size and thickness and highly developed, which he uses with great effect in tone production; resonance chambers in the head of unusual size and clearness and adapted both in size and form to great resonance of tone; roof of palate high, well arched, and the rugae there well buttressed in form for the absolute centering and correct poise of true tone production, small tonsils and uvula. All these features or factors of the ultimate tone production, while supernormal, are in no sense abnormal or freakish. They are in some respects the highest develop-

ment of the characteristic and most necessary voice architecture and acoustics I have ever known.

"In addition to this vocal equipment or formation, the boy possesses a rare musicianship, memory, interpretation and ability in composition.

"I am of the opinion that his voice, which is a 'world voice,' should be presented before the public at this time, under proper care and limitations without the so-called 'extreme stunts,' that I have described him capable of, and that the future voice, which can now be determined with reasonable certainty to be tenor, can best be developed and preserved as a great world tenor by so doing."

#### Summoned Birds in Babyhood

The writer first knew of Robert Murray a number of years ago in the Pacific Coast city, where the boy, now twelve, was only out of the perambulator stage; a neighborhood memory. Almost before he could talk, the Murray child was imitating bird notes. Stories were told that he called feathered songsters to him by his perfect repetition of their calls. Sometime later, a Tacoma musician told of copying some songs for the growing lad, and transposing them upward to almost unheard-of levels.

A visit of the Paulist choir to the famous Tacoma Stadium set the boy and his parents to thinking of the possibility of a career for him. He began studying with Frederick W. Wallis of Tacoma, who was quick to say that he had never heard of such vocal compass as that possessed by Robert. Study in New York followed inevitably, although it meant virtually the abandonment of the happy home life which until then had been the goal of goals in this typical Western American family.

#### Glimpse of Robert in Studio

One day not long ago the writer visited the New York studio of Mr. Polak during the noon-hour and found Robert Murray there, at practice. He vocalized staccato and legato arpeggios an octave and more above the ordinary limits of the soprano voice. He sang sustained tones on C and D of the octave above the traditional high C.

Mr. Polak asked him what song he wanted to work on. He replied, "Queen of the Night," by which he meant the altitudinous aria of *The Queen* in Mozart's "Magic Flute."

The original key had no terrors for him. Indeed, the lad introduced a cadenza that soared much higher than anything in Mozart's music. Other coloratura airs followed, one of them, if memory serves, touching E, an octave above the E in altissimo which *Gilda* sings (if she feels equal to it) as she

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[Continued on page 20]

## Boy with Phenomenal Voice Now Training in New York for Career

[Continued from page 19]

makes her exit after her "Caro Nome" in Verdi's "Rigoletto."

Mr. Polak explained that instead of transposing all music upward above the staff—which tended, it was felt, to destroy the musical character of the composition and also to take from the top tones their really amazing impressiveness because they did not, by contrast, seem so high—it had been decided, since Robert came to New York, that he should sing high florid music in the original keys, with scope given his unique upper voice by means of interpolated and specially-written cadenzas. His range, it was pointed out, is one of five octaves, which enables him to sing even below the staff, though here his voice has not the brilliance and firmness of his upper notes.

Critical discussion of that all-important factor, the quality of the voice, should be deferred until such time as Robert appears in public. Admittedly it is the great issue with regard to his future. Predictions can be made, based on the size and shape of the cords, that he will be a tenor; but only after the change of voice comes can it be said whether the quality will be what those who expect him to be a great artist are setting their hopes upon.

### Normal American Boy

In conversation, young Robert proves himself a normal American boy. He has a fondness for swimming, and what amounts to a passion for mechanical toys. He has acquired a considerable

measure of proficiency in elementary electricity, and surprised his parents, just before he came to New York, by illuminating a toy train. He confesses readily to missing a former chum and playmate out West, but is none the less devoted to his musical studies.

Asked who was his favorite tenor, he replied without a moment's hesitation, Caruso. He also expressed admiration of Muratore. He has a chest of steel and he is not lacking in muscular development, though physically he is only of average proportions. Mentally he is perhaps in advance of many boys of his years, because of specialized instruction. His knowledge of Greek and Roman mythology would be amazing, were it not that his father relates how the classic tales took the place of the usual bedtime stories, almost from babyhood, for Robert.

### Bird Notes Differently Produced

One misunderstanding seems to have persisted since the boy's childhood days with reference to his phenomenally high notes. This is the confusion of the "bird notes," which he still employs, with his "legitimate" upper voice. The "bird notes" are produced in the throat, without the vocal cords being set in vibration, and hence represent an entirely different "voice" from that which the boy uses in such numbers as "The Magic Flute" aria. He can go from the "bird tones" to those of the natural voice at will, and throat specialists have advised him to continue using the former, so as to prevent their getting away

from him, though it is not expected that they will serve him to any extent in the concert field, should he embark upon a tour, as has been contemplated.

The difference in the manner of the production can be seen—a depressed chin, indrawn lip, and a throat flutter being visible signs—when the bird notes are sung. They represent a curious additional vocal attribute, but it is in the natural voice that the boy soars beyond all other altitudinous singers who have left any trace of tonal flights above the traditional vocal limitations.

## Music in New York's Film Theaters

S. L. Rothafel has added to his list of coming musical attractions at the Capitol Theater the name of Joseph F. Sheehan, English operatic tenor. Mr. Sheehan was the first prominent tenor to give grand opera in English. He was a member of the Savage English Opera Productions, the Boston English Opera, and later headed his own organization, the Sheehan English Opera Company. Julia Glass, sixteen-year-old pianist, was the soloist at the Capitol last week. She played the "Hungarian Fantasy" by Liszt. The program opened with the "Marche Militaire" played by the Capitol Orchestra, Erno Rapee, conducting. Moszkowski's "Moment Musicale," "Serenade" and "Tarantelle" were danced by Mlle. Gambarelli and Alexander Oumansky. "Mon Homme" by Morris Yvain was given by the Capitol Mixed Quartet. Maria Samson sang Gounod's "Ave Maria," accompanied by violin obbligato by Jacques Gordon and cello obbligato by B. Nadelle, both of the Capitol Orchestra. Erik Bye and Joseph Sheehan were heard in the duet from "Martha."

Verdi's "La Forza del Destino" was the opening number of the program played by the Rialto Orchestra last week, with Hugo Riesenfeld and Joseph Littau conducting. Lillian Powell was seen in a new dance and Edoardo Alabano, baritone, was the soloist. Joseph Alessi, trumpet virtuoso, played a number from "The Blue Paradise," by S. Romberg. The organ solo, played by John Priest, was the Toccata and Fugue in D Minor by Bach.

The music program at the Criterion is in effect a complete scene with words in Yiddish, English and Hebrew. Emanuel List, bass; Jean Booth, contralto, and the Criterion ensemble are heard in "Eli, Eli" and Fred Jagel, tenor, sings "Min A Metsar," by Lazar Saminsky. Hebrew choral numbers and solo dances complete the presentation.

The overture from "The Mikado," by Sullivan, was the opening number of the Strand Symphony, conducted by Carl Edouarde and Francis W. Sutherland last week. The organists, Frederick Smith and Herbert Sisson, played "War March of the Priests" by Mendelssohn.

**Letz, Back from France, Will Begin Rehearsals with Ensemble**

Hans Letz, the founder and leader of the Letz Quartet, returned to America on the Savoie on July 11, after a short visit with his father in France. Mr. and Mrs. Letz and their daughter are to join the artist colony at Woodstock, N. Y., where Sandor Harmati, Edward Kreiner and Horace Britt, the other members of the quartet, are spending the summer with their families. Rehearsals for next season will begin at once and will continue until the fall.

Wesley W. Morrell, tenor, of Trenton, N. J., a pupil of David Bispham, has been engaged to sing at the Fifth Avenue Presbyterian Church in New York during the summer.

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## Ideal of Choral Tone Guides Erb in Work as Conductor



Leader of Oratorio Society of New York City Christian Science Institute Says Diction Is Primary Means of Conveying the Thought of a Choral Work—Awakening Singers' Imagination Through Instrumental Analogies

**K**NOWN as conductor, song coach and accompanist, John Warren Erb finds in the cultivation of musicianship the unifying aim of his various lines of work. The public has had its most important opportunity of judging his success in this effort through the four concerts which have been given by the Oratorio Society of the New York City Christian Science Institute, at Aeolian and Carnegie Halls, since he became its conductor three years ago. He expects to lead the singers again next season in two concerts, before invitation audiences in Carnegie Hall, when some of the less familiar Bach cantatas may be presented.

"One can often judge," Mr. Erb points out, "from the tone quality of a chorus, the musical culture of the conductor. A man who spends most of his time at the organ is almost sure to train a chorus to a certain organ-like monotony of tone. Sometimes this fits the music performed, but very often, in works which have been written by masters of orchestration, it leaves much of their riches untouched. Thus in 'Glory to God,' the chorus from 'The Messiah,' the rhythm is distinctly reminiscent of a trumpet fanfare. To point out this quality to a chorus is to make it sing the words with a tone of joyous triumph which is exactly what they need. The central effort of composer, conductor and singers alike must be toward delivering the thought behind the words with its full weight. It is not only as an artist but also as a Christian Scientist that I value diction as the primary requisite of the singer."

"Among the special features of our



The New Studio of John Warren Erb. The Conductor, Song Coach and Accompanist Is at the Piano, and With Him Are Vida Milholland, Soprano, and J. Steel Jamison, Tenor

Oratorio Society's work are the weekly rehearsals. Our 300 singers are all affiliated with the organization for spiritual interest only; the whole work is independent of the usual commercial support. The sopranos, contraltos and men singers rehearse under separate teachers, going over the music chosen for public performance, practising sight-reading, analyzing scores, and so on. Once or twice a week, besides directing the studies of

the men, I meet with all of our singers for collective rehearsals."

The first experience of Mr. Erb's professional career committed him to choral conducting. At seventeen he was chosen by the minister of a German church in a Western Ohio town to train and conduct the chorus-choir of eighty voices for two festivals, the programs of which were made up of works in English and German. This experience

was followed several years later by study in Berlin. Three and a half years there with Xaver Scharwenka, the Polish pianist; Philip Scharwenka, the Bach authority; Dr. Hugo Leichtentritt, Dr. Rieman and Marta Sebold as masters, and on his return to America a period with Walter Henry Rothwell, have given Mr. Erb the preparation for the conductorships which he has held.

D. J. T.

### LANGENHAN AT KNOXVILLE

Soprano Gives Two Recitals in Summer Series at Tennessee University

KNOXVILLE, TENN., July 15.—The recitals given here on successive evenings by Christine Langenhan, dramatic soprano, in the summer concerts of the University of Tennessee, showed her dramatic gifts to special advantage. The Spring Song from Cadman's "Shanewis" was a feature of her first program, in which she also gave a group of Smetana and Dvorak songs in Czech, one of French and two of American numbers. Another linguistically varied list was presented at her second appearance. An aria from "Cavalleria Rusticana" in Italian, Tchaikovsky and Gretchaninoff songs in Russian, d'Alvarez and Valverde numbers in Spanish, and again several American compositions were her vehicles.

The clear, brilliant quality of Mme. Langenhan's voice and her faculty of conveying the mood of a song won the hearts of her hearers. With Professor Frank Nelson at the piano, she concluded her second concert with a performance of the Southern song, "Carry Me Back to Ole Virginny."

CHICAGO, July 3.—Frances Shoemaker, mezzo-soprano, is singing at the Sennett Theater this week and has been engaged for the new Roosevelt Theater where she will sing the latter part of July. Miss Shoemaker is a pupil of Herman Devries.

M. A. M.

Earle D. Laros, pianist, is spending the summer at Manset, Me.

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## Better Be a Tortoise Than a Hare in the Race for Success in Music

James Price, Tenor, Says There Are no Short Cuts to a Place in the Sun—Individual Striving Tells Against Handicaps—The Danger of Small Engagements

To the vocal aspirant who has not been able to leap into fame at a single bound, there is always encouragement and inspiration in the case of one who, by his untiring efforts through many difficulties, has achieved an enviable place in the musical world. And such a one is James Price, the New York tenor, who is fast gaining a reputation as a singer of unusual qualities.

Mr. Price has no illusions about shortcuts and easy roads to success. Sincerity of purpose and faith in one's self are the chief requisites, in his opinion. "Without these, I should never have begun," he said. "I must confess that at times it seemed a hard task, for unless one has a small fortune with which to make a proper début, one has to keep so busy accepting the smaller engagements that there is danger of losing one's perspective of the larger things."



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James Price, Tenor

Nevertheless, I have proved to my own satisfaction that it is absolutely possible for a singer to reach a place of distinction solely by his individual efforts.

"It is encouraging to know what a large circle of friends one can build up by going about one's business quietly and singing one's level best all the time. And it seems to me that after all, that is the best sort of reputation to have. The cause of many failures in the artistic world is because too many expect to begin at the top, and they soon find that the first leap has landed them in quicksand. It is sometimes better to be a tortoise than a hare, and it seems logical that the best way to learn is by doing."

While Mr. Price has confined his activities largely to the eastern part of the country, he is not unknown in the South, where he has made tours every season for the past several years. In Greensboro, N. C., his work has been especially appreciated, with the result that he is now spending his fourth summer there in singing and teaching. The autumn will find him again in New York. Last season he appeared at the festivals at Springfield, Mass.; Keene, N. H., and Winston-Salem, N. C. He sang in practically all the standard oratorios and a number of modern works. H. C.

### Saslawsky Heard at Surette School

CONCORD, MASS., July 16.—A recital was given by Boris Saslawsky, Russian baritone, at the Thomas Whitney Surette Summer School here. The accompaniments were played by Edith Quaile Saslawsky, who has been his only teacher. Several prominent musicians of Boston were present and applauded the singer's delivery of songs by Schubert, Schumann, Grieg, Brahms, some modern French and Russian works and folksongs.

### D'Alvarez to Sing in Dallas, Tex., Next Season

Marguerite d'Alvarez, the Peruvian contralto, will be the principal artist to be presented by the Schubert Choral Club, Julies Albert Jahn, director, in Dallas, Tex. The concert will be given on Feb. 9, at the Coliseum and Mme. d'Alvarez will be assisted by the club chorus in several numbers. The coming season will mark the singer's first visit to the extreme South and Southwest.

### Cecil Fanning to Spend Summer in British Columbia

Cecil Fanning, baritone, and his sister, Mary Fanning, left on July 11 for California, en route to Victoria, B. C., where they will remain until September

as guests of Mr. and Mrs. H. B. Turpin, who have taken a house there for the summer. Mr. Fanning and Mr. Turpin will spend part of the time working on recital programs. Among the cities where Mr. Fanning is already engaged to appear next season are Buffalo, Cleveland, Pittsburgh, Benton Harbor, Mich.; Waterloo, Ia.; Kansas City, Mo.; Leavenworth, Lawrence, Wichita, Iola, Winfield and Coffeyville, Kan.; Joplin, Mo.; Rock Hill and Charleston, S. C.; Gadsden, Ala., and Alexandria, La. He is engaged for five weeks on the Pacific Coast, beginning Feb. 28. The first three weeks will be in the Behymer territory, after which he is booked for a week each by Selby Oppenheimer of San Francisco and Laurence A. Lambert of Portland.

### Elsa Foerster in Opera

Appeared in Leading Roles on Tour with Fleck Company

Elsa Foerster, soprano, achieved new successes on the spring tour of the Fleck Grand Opera Company. Miss Foerster, who is only twenty-one years old, sang on tour the title rôle in "Aida," "Marguerite in "Faust," Elsa in "Lohengrin" and Nedda in "Pagliacci." Her singing was received everywhere with marked approval.

When the company appeared in Kingston, N. Y., Mrs. Anton Seidl, the widow of the famous conductor, welcomed her, sending her a bouquet of flowers and congratulating her upon her performance. Mrs. Seidl knew of Miss Foerster, as her father, Wilhelm Foerster, had played many years ago under the baton of Anton Seidl in the Metropolitan Opera House Orchestra.

### John Prindle Scott's Peace Song Again in Demand by Church Singers

"He Maketh Wars to Cease," the sacred song by John Prindle Scott, which was widely sung after the signing of the Armistice, has again come into demand by church singers due to the recent signing by President Harding of the resolution establishing peace between Germany and the United States.

### To Give "Three Centuries of Song" in the West

Olive Nevin, soprano, and Harold Milligan, lecturer-pianist, are being booked in the Northwest and in the extreme South for their costume recital, "Three Centuries of American Songs." Among the recent engagements closed for them by their manager, Daniel Mayer, is one at the State Teachers' College, Moorhead, Minn., on March 17.

### Margaret Farnam a Music League Artist

It was erroneously stated in MUSICAL AMERICA last week that Margaret Farnam, soprano of the Metropolitan Opera Company, was under the management of Harry H. Hall. Miss Farnam is under the management of The Music League of America.

### Kathryn Meisle to Sing with Boston Chorus

Among the engagements which her manager, M. H. Hanson, has secured for Kathryn Meisle, the contralto, is one to sing the leading part in Dvorak's "Stabat Mater" with the Handel and Haydn Society, Emil Molenhauer, conductor, at Symphony Hall, Boston, next April. This will be the principal concert of the so-

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society next season. The other soloists will be Helen Stanley, Arthur Hackett and Clarence Whitehill.

### Soldier Singers Heard at Vocational Board Exhibition

A concert by five men trained in music by the Federal Board for Vocational Education was a feature of the first public exhibition of the work of disabled ex-service men in training with the board. Most of the 6000 men in training in the Manhattan district are taking up trades or business courses, but a few who have had previous musical education and show marked talent are being further educated in the art. This program, delivered in a style worthy of professional singers, was given by Egon D. Raphael, Frank E. Forbes, James H. McQuaid, James Gwynn Anwyl and Matthew Carroll.

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## Chorus of 3000 Will Sing When Seattle Presents "The Wayfarer"

Montgomery Lynch Conducts Rehearsals for Huge Production of Religious Pageant-Play—Klibansky and Bolm Open Summer Classes at Cornish School—State University Music Course Attracts Record Attendance

SEATTLE, July 19.—The avalanche of recitals of the past month is spent and musical Seattle has settled down to await the mammoth outdoor production of "The Wayfarer" which is to take place the last week in July. A chorus of 3000 and a band of 200 pieces are to be used. Rehearsals have been in progress under the leadership of Montgomery Lynch.

Sergei Klibansky, New York vocal teacher, opened his summer class at the new Cornish School of Music on July 18. This is the second series of summer master classes conducted by Mr. Klibansky in Seattle, and a full attendance has already been registered. Adolf Bolm also opened his summer ballet course at the Cornish School last week. The two scholarships offered by Mr. Bolm aroused keen competition. The winners were Miss Franklin Crawford of Seattle and Taynton Thayer of Tacoma.

The Cornish School has occupied its new building, which provides the most modern quarters and equipment for all branches of music instruction. The formal dedication will be held on July 25 and will be a notable event. Patrons of the arts throughout the Northwest have been invited. Nellie C. Cornish, director of the school, entertained last week at luncheon Charles H. Farnsworth of Teachers' College, Columbia University. Among the guests were Eileen French, Boyd Wells, Calvin Brainerd Colby and David Scheetz Craig.

### Student Artists in Recital

Among the many recitals of recent date none showed greater virtuosity than the two by piano students of Silvio Risi-gari. In these two recitals there were five concertos played and in each one the pupil displayed a fine command of the music. Florence Lamkin played the Schumann, Olive Roach the Weber, Margaret Schmidt the Mendelssohn, Madeline Pless the Mozart, and Dorothy Greenberg the Saint-Saëns. Other students appearing on the program were Bernardette and Euphemia Campbell, Edward Whiting, Lois Greenberg, Irene Baltrush and Nita Joder. Another recital in which three pupils of considerable talent appeared was given by Harry Krinke, who presented Alva Parker, Gustav Schunke, and Walter Morgan. Among other teachers whose pupils were heard with credit were Ora Kirby Bark-huff, Edna Colman, Mary Louise Clary, A. W. Whistler, Louis C. Beck, Agnes Ross, Elizabeth Richmond Miller, and Marjorie Miller. The Stapp School of Music presented large classes in three recitals, given late in June.

One of the important recent concerts

was given by the Nordica Choral Club under the leadership of Milton Seymour, conductor-accompanist, at Odd Fellows' Hall. The program was divided into two parts, the second consisting of Indian songs and dances which were the features of the evening. Solos were given by Lillian Seymour, Ruth Watling, Mildred Hoy, Alleen Svarz, and Olga Gilbert Johnson, and an Indian dance was performed by Elsa and Ada Leonhardt. Pansy Greve, flautist; Esther Froben, violinist, and Myrtle O. Randall, reader, contributed to the program.

### Record Class at State University

The music department of the summer school of the University of Washington, under the direction of Irving M. Glen, dean, is enjoying the largest registration it has known. The graduating class in

music of the University of Washington receiving diplomas for Bachelor of Arts in Music included Gladys Juanita Chappelle, Edna Whitman Chittick, Eugenia Marcia Carver, Lois Lillian Davis, Reita Faulkner, Elva Dean Huntley, Jean Pauline McMorrin, Connie Elvira Martin and Aileen Ordell Shephard; for Bachelor Music: Rhea Ramona Billings, Margaret Ryta Neer, Fannie Devera Neft, Vivian Moore Robe and Fay Laverne Young.

The forty-ninth musicale at the Sunset Club was given by two of Seattle's prominent vocalists, Margaret Moss Hemion, soprano, and Mrs. Adam Beeler, contralto. They were assisted by Mrs. Fred Greene Clarke, contralto, in ensemble numbers. Leone Langdon and Daisy Wood Hildreth proved capable accompanists.

An event of particular significance of recent date was the production of Planquette's "Chimes of Normandy" sung by the New World Opera Singers under the baton of Clifford W. Kantner. The cast of thirty-five voices, including the principals, gave three performances in a creditable manner.

Clara M. Hartle, former president of the Musical Art Society, was tendered a luncheon, after three years of service to the organization. She was given a silver vase as a token of appreciation.

Marion Ramon Wilson, a California contralto, is spending the summer in Seattle. D. S. C.

## SAN FRANCISCO TO HEAR "FIGARO"

Mozart Opera Will Be Presented at Greek Theater  
—Bid Lemare Farewell

SAN FRANCISCO, July 18.—With the autumn promising more than the usual opening of the season musical fare, the menu for the mid-summer months is unquestionably meager. Antonio Scotti will open a season of grand opera in San Francisco on Sept. 19 at the Exposition Auditorium and the early part of October will find a music week in full swing. July and August will witness a paucity of musical events with the exception of the performances of "The Marriage of Figaro" to be given at the Greek Theater in Berkeley on July 21 and 23.

Paul Steindorff, choragus of the University of California, is directing the rehearsals of the Mozart opera. Especially notable will be the ballet numbers, for which more than a score of dancers are being trained by Anita Peters Wright. Mr. Steindorff will conduct an orchestra of fifty. He also is training a chorus of seventy-five voices. George E. Lash is staging the performance. Some of the singers are Mme. Johanna Kristoffy, soprano; Mabel Reigelman, Mme. Reagan Talbot, Marion Veck, baritone, who will sing the rôle of Figaro, Len Barnes and Aristide Neri.

Edwin H. Lemare, for five years municipal organist, will be heard for the last time in San Francisco on July 19 before leaving for Portland, Me., where he has been engaged as municipal organ-

ist. The concert is being arranged by a number of friends as a testimonial to Lemare.

American Indian songs, Southern melodies and American college songs were a feature of the program given in Union Square on July 10 in observance of New Voters' Day. Allan Bier, concert pianist, has returned from Honolulu, where for the last ten months he has been music director in the Punahoa College. He will remain in San Francisco until the winter. Thomas Egan, Irish opera tenor, is in San Francisco after having completed a concert tour under the auspices of the American Committee for Relief in Ireland. Assisted by Mme. Lillian Breton, Mr. Egan will concertize on the Pacific Coast during the summer months, returning to Dublin to accept the directorship of the National Irish Opera, now being organized. During the war Mr. Egan was general director of war camp entertainments for the Knights of Columbus. MARIE HICKS HEALY.

### Los Angeles Gamut Club Entertains Consuls of Foreign Nations

LOS ANGELES, July 18.—The Gamut Club program at the monthly meeting on July 6 was a novel one for a club that originally was musical, but which is now broader in purpose. This was a meeting appropriate to Independence Day and the program was of a patriotic order.

A number of consuls of foreign nations were guests and delivered addresses. Among them were Consuls Sentous of France, Eckdahl of Sweden, Oyama of Japan, Manuel Ayula of Peru, José Saens of Cuba and Panama, and Major Osborne of England. Other speakers were Major H. S. Byers, for seventeen years American consul general in Switzerland and three years in Italy; Hans Linne, opera conductor; Seward Simon, Mr. Shaw of Pasadena, Charles F. Lummis and Ben Field.

The music was furnished by Miss Lee Wah, soprano; Mrs. Mariska Aldrich Davis, contralto; Mildred Marsh, pianist; Serafin Pla, baritone, and Mrs. Eugene Mills, soprano, of Globe, Ariz. The meeting was presided over by E. G. Judah, vice president, in the absence of L. E. Behymer, who, though recovering from his illness and operation, was not sufficiently strong to be present.

W. F. G.

## SALT LAKE CITY FORMS COMMUNITY ORCHESTRA

Children to Present Operettas, and Glee Clubs Are Organized Through-out City

SALT LAKE CITY, July 18.—The community orchestra is a reality, organized and ready for practice. The membership will be restricted for the present to about thirty members and will include many high school and college students who intend to follow music professionally. For those who are not so well advanced a junior orchestra was organized. Rehearsals will be held once a week during the summer months and the entire work will be under the conductorship of A. J. Southwick.

Considerable advance is being made in community music. The city has been divided into ten recreation centers. In each one of these centers classes are held in mass singing and appreciation of music, by the use of the phonograph. Glee clubs have also been organized and in three of the public playgrounds the children are rehearsing operettas.

Frank Asper of the teaching staff of the L. D. S. School of Music has been elected a fellow of the American Guild of Organists.

The Tabernacle Choir has suspended all activities for the summer months. The conductor, Squire Coop, has left for Chicago, where he expects to do extensive study and particularly to attend the Godowsky master class. M. M. F.

### Bellingham Baritone Leaves for Milan

BELLINGHAM, WASH., July 18.—Michael De Caro, Italian baritone, appeared in a recital at Normal School Auditorium on July 12. This was the final concert before Mr. De Caro's departure for Italy, where he will prepare for the opera at Milan Conservatory. The program consisted of operatic numbers by Tosti, Souderi, Finden and many others. L. V. C.

Outstanding in importance among the engagements of the new contralto:

Kathryn

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New York Evening World.

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ERNEST

# New Music: Vocal and Instrumental

**Three Songs by Florence Newell Barbour** "The Flowers Will Bloom," "Joy Came with the Day," and "Every Wave Caught a Star," by Florence Newell Barbour (*Arthur P. Schmidt Co.*), are all songs which make



Florence N. Barbour

a legitimate appeal to the singer on the score of musicianship and vocal effect. The first is a spontaneous, happy setting of Keats' "Faery Song"; "Joy Came with the Day," Swinburne's poem is an apt handling of the text in music and climaxes well; while "Every Wave Caught a Star"—the text is by Amelia B.

Welby—is one of those broad melodies with a flowing arpeggio piano accompaniment which is sure to make friends. The three songs are published for high and medium voice.

**A Song Book Written for the Students of the University of Porto Rico** The most attractive collection of "Canciones Populares" arranged and edited by Allena Luce, A.M., of the music department of the University of Porto Rico (*Silver Burdett & Co.*) is primarily intended for use in Hispanic America, for it has Spanish text only; yet musically it may lay claim to a wider interest. It comprises not alone the folk-song of the Porto Ricans—and many of these songs are delightfully quaint and interesting, especially the religious ones, such as "Los Reyes Magos," "El Niño Jesús" and others—but also a well-chosen group of Cuban, Spanish and Mexican folk-songs; one of patriotic and other airs of various nations, translated into Spanish; and one of ancient folk-songs and song-plays of Spain. Every song in the book is prefaced by a bilingual note (Spanish and English) which gives details concerning the individual numbers in question; and it is interesting to note that our national song, "The Star-Spangled Banner," under the guise of "Le Bander de Frajas y Estrellas" is sung in the Porto Rican schools as here presented, more often in English than in Spanish, however. The book is well put forth and J. D. M. Ford, in an English foreword following Miss Luce's Spanish preface, expresses a hope that it may play "its modest and useful part in the movement of that sane Pan-Americanism which aims at the creation of mutual understanding and respect in the minds and hearts of all thinking men belonging to the two great regions of English-speaking and Spanish-speaking America."

**Some Choice Articles de Salon by Edouard Schütt** This Viennese composer, much of whose piano music is widely known in the United States, has written some new exemplars of the more subtle and aristocratic type of salon music with which his name is identified. From the Scandinavian publisher (*Copenhagen: Wilhelm Hansen*), comes his "Intermezzo joyeux"; "Prés du Berceau," a cradle-song; "Souvenir d'un Printemps," a most ingratiating waltz, "Promenades," two little miniatures; and "Aux petits amis," a group of eight little numbers between Grades II and III, written for "his little friends," and intended to further the independence of the fingers. None of the other pieces are difficult, yet they all are written with a charm that is unfailing in its appeal, an avoidance of the commonplace, and have been inspired by a quick and graceful fancy. They are worth knowing, if only as examples of how much may be done, when it comes to writing piano pieces, in the way of good taste and poetic imagination.

**A Sacred Song by Charles Gilbert Spross** "Blow Ye the Trumpet in Zion," by Charles Gilbert Spross (*John Church Co.*) is a fine setting of a text from Joel, one which lends itself to the dramatic treatment the composer has given it. The spirited first section, with the titular trumpets in evidence in the accompaniment, is followed by a most expressive

lyric Andante for the voice, after which the stately march-rhythm of the original melody is resumed. It is a song that has both the quality of effect and expressive invention to recommend it. It is published for high and for low voice.

## New Songs for the Concert Singer

"Moods" by Carl Busch, "Adoration," "Dedication," and "Through the Silver Mist," by Werner Josten, and Alexander MacFadyen's "Easter Lilies" (*Oliver Ditson Co.*) are songs that vary in character. "Moods" is a delicately expressive little melody two pages long; Alexander MacFadyen's "Easter Lilies" is a sacred song, set to a poem by John B. Tabb which compels a departure from the more conventional type of setting, and which, in the composer's case, has worked out into a splendidly climaxed dramatic song. It is very appropriately, in view of the last mentioned fact, dedicated to Mary Garden.

Wholly delightful are the songs of Werner Josten, a young German composer living in New York. His settings of Keats' "Adoration," of Shelley's "Dedication" are singably and charmingly poetic, and his "Through the Silver Mist" is a May song, of which tender intimacy instead of conscious jubilance is the musical keynote. All five songs are published for high and medium voice.

William Dichmont's graceful waltz-song "In Sympathy," for low voice; Edna Rosalind Park's "I'll Dance the Romaika," and George B. Nevin's popular "To a Nightingale," represent new editions in the ranges mentioned of older songs.

## Eight Selected Piano Pieces by Nikolai Tscherepnine

(London: J. & W. Chester, Ltd.), which have come to hand, are not well worth while. Little more than the music to his "Pavillon d'Armande" and "Narcissus," introduced by the Russian Ballet, is known here, though he has written much for orchestra, as well as piano compositions, songs and duets. Of these numbers included under one cover, the majority are programmatic: "Les Douceurs," in which an old sorceress invites little children to enter her gingerbread hut; "La Tsarine," a processional cortège in 2/4 time, which a princess and her retinue move to the sound of harps; "Etoiles," in which wigged scholars explain the movement of the stars to a group of courtiers—musically presented as a slow minuet; and the clever two-page "General," a boy leading his tin soldiers to the assault of a pasteboard fortress. All these are successful and characteristic piano pictures, and effective. There is, in addition, a really beautiful Prelude in D Flat, and one hardly less fine, and rhythmically more varied, in E Minor. Then we have a sonorous Improvisation, and a Humoresque, the latter a far cry from Dvorak's.

## "Ruff-Stuff Songs" for Male Choruses with a Sense of Humor

In a day when Rotarians, Kiwanis Clubs, Elks, college fraternities, Old Home societies, and a hundred and one other organizations are continually meeting at dinners, banquets and reunions, the singing of familiar songs is almost a foregone conclusion. In "Ruff-Stuff Songs. Humorous Songs for Male Voices" (*C. C. Birchard & Co.*), the publishers have put forth an ideal collection of the kind. It is all "candid nonsense," that will appeal to the banqueting male on occasions when dignity and the lofty brow are thrown temporarily into the discard. There is not a song in the book which does not hit the funnybone, and David Stevens' "Lament in A Flat," for the "Close Harmony" quartet, which sings the pitiful tale of "Now we're drinking rain." "Oh, wet is wet and dry is dry, and never the twain shall meet; we've said good-bye to the old red-eye. Likewise to the cocktail treat. The end has come of bacardi rum. It gives us all a pain. No Scotch there is, nor silver fizz. And now we're drinking rain!" cannot fail to cheer if not inebriate. "Barber-shops" and other time-honored conventions of scrub quartet singing have been respected. The "Ruff-Stuff" songs may be used with or without piano.

## Seven Sunny Stories by Mathilde Bilbro

These "Seven Sunny Stories," by Mathilde Bilbro (*Willis Music Co.*) are beginners' pieces of the excellent type for which their composer has a deserved reputation. The little compositions in this volume are printed with the extra large note-heads meant to facilitate reading for the pianistic postulant, and the book is attractively gotten up and put forth as regards cover and press-work.

## A Violoncello Romance of the Expressive Type

A Romance (*Clayton F. Summy Co.*) by Charles Elander, dedicated to Carl Brueckner, is an expressive violoncello melody, *Andante con moto*, which with its contrasted lyric sections and brilliant cadenzas is a very satisfactory specimen of its genus, far more so than attempts often made by composers to write elfin dances, to be played at a speed better suited to the violin than to its big brother.

## Three New Church Songs

"Rise Ye Sleepers," "Bless the Lord, O My Soul," and "Be With Us

Still," by three French composers (*Boston Music Co.*) are new devotional songs of more than average quality. The first, a fluent, movemented thing by Emile Pessard, has been provided with an English text by E. B. Melville; to Gabriel Fauré's "Bless the Lord, O My Soul," the same textwright has adapted portions of Psalm CIII—and thus anglicized Fauré's melody makes a really excellent sacred song. Massenet's "Élégie," for all its secular musical past, has been taken into holy orders by the imposing of hands on the part of Geoffrey O'Hara, and it must be confessed that he has admirably succeeded in giving it the odor of sanctity by the well-chosen use of a text which suggests the Passion of Christ. All three songs are published for high and for low voice, the last-named with violin and violoncello obbligato. F. H. M.

## Mortimer Wilson on "Tonal, Harmonic and Modulatory Relationships"

We can think of no one who could have done as well as has Mortimer Wilson in his "Tonal, Harmonic and Modulatory Relationships" (*J. Fischer & Bro.*). This is a series of work-tables which he has prepared for students of harmony and he has done it with that profound knowledge, which he has at his fingers' tips.

In "Tonal Relationships" Mr. Wilson has charted the major harmonic and melodic minor scales and prepared transpositions, with two more pages devoted to intervals. Along the same lines he has in "Harmonic Relationships" mapped out "Consonance and Dissonance," Triads in major and minor modes, seventh chords in major and minor and altered chords.

"Modulatory Relationships" runs through the various degrees of modulation and shows by a most adroit charting exactly how this is done, so that the student may proceed in logical manner in his studies. The three subjects are published in separate form, and are also obtainable under one cover. It is, indeed, an admirable piece of work. It ought to enlist the enthusiastic support of public school supervisors of music all over the country, for it is truly of such a character as would aid them greatly in presenting this work to their students.

## The American Organ Monthly for June, 1921

No less than four excellent organ compositions appear in the *American Organ Monthly* for June (*Boston Music Co.*) They are an "Andantino Pastorale" by Gustave Ferrari, an Invocation of Gounod, edited by Edward Shippen Barnes, a Canzonetta by Frances McCollin and a "Solemn Procession" by Hope Leroy Baumgartner, the last-named the most ambitious, though not the most inspired, of the four.

The articles include one by William Reed entitled "Rinck's Practical Organ School—An Appreciation" and one by Alexander Russell, who tells about the new concert organ now being built in the Auditorium of the John Wanamaker store in New York City.

**Dr. Rhys-Herbert Does a Rousing Song for Tenors, Baritones and Basses**

Cast as it is on lines along which a number of admirable songs have ridden to success, the "Song of the 'Mush On'" (*J. Fischer & Bro.*) by the Minneapolis composer, Dr. W. Rhys-

Herbert, is by far one of the most refreshing things that have come along this summer.

To a swinging and well pulsed text by William Robertson Dr. Herbert has set fine, natural and sincere music, a

dashing tune, to be sung "with abandon." The song in the low key is in E Minor, the first half, that is, in minor and the second half in E Major. This latter portion is marked *Con amore*, and so it is to be sung, with plenty of warmth and ardor. The poem tells of the "mush on," the driver of the dog teams that travel to the land of the midnight sun, and how he is willing to go "a thousand miles o'er the desert white" to his "love that awaits at the long trail's end." The song is not difficult to sing and is most effective. Good rhythm, a rich voice and lots of "pep" will make it one of the most successful men's songs of our day. Louis Graveure, Reinhard Werrenrath, Royal Dadmun, these are a few of the singers who could sing it superbly. It is to be hoped that they will.

**Professor Stöhr Attempts Program Music in a Piano Suite!**

Richard Stöhr with his Opus 64 has written a work for the piano entitled "Von den Mädchen (Pictures of Our Girls)" (*Vienna: Universal Edition*) a set of ten pieces variously titled ranging from "The Restless, Sentimental Maid" through "The Frivolous One" to "The Young Mother." The idea is a good one. In the hands of a composer, whose invention was of a type to interest, ten attractive piano compositions might have been born. But Professor Stöhr—he is a member of the faculty of the Vienna Akademie—is neither skillful as a composer for the piano, nor has he the power to characterize the various types of girls, which types he has set down as the titles of his pieces. The music is dull, turgid, without personality; in short there is present erudition and nothing else to warrant its existence. We, too, have professors in America who write a lot of music no more exciting nor successful than this.

\* \* \* A. W. K.

**Songs from the Collignon Repertory**

A group of folk-songs from the "Collignon Repertory" includes "I'm Owre Young to Marry Yet," "Le Petit Couturier," "Angèle au Couvent," "Jack and Jone," "The Maid and the Miller," "O Dear, What Can the Matter Be?" and "I Have a House and Land in Kent" (*London: J. & W. Chester, Ltd.*). All are especially winning exemplars of the old English, Scotch and French folk-tune types, but what gives them a special distinction and interest is the manner in which they have been harmonized and arranged, which must make an appeal to musicians of discernment.

"I'm Owre Young to Marry Yet," for instance, has a novel harmonic setting supplied by Eugène Goossens: Arnold Bax, that distinguished young Celt, has made himself responsible for the English songs, "Jack and Jone," "The Maid and the Miller," "O Dear, What Can the Matter Be?" and "I Have a House and Land in Kent"; while the two French numbers, "Le Petit Couturier" and "Angèle au Couvent"—this last song, in English, "The Novice," is a really exquisite bit—have been framed in piano accompaniment with the most finished musicianship by Herbert Howells. Harmonizations such as these give folk-song tunes a distinct and quite irresistible quality of charm and appeal!

**A Good Sacred Song Melody** "Faith," by Jean Paul Kürsteiner (*Kürsteiner & Rice*), a "lyric sacred song," published for high and low voice, is a setting of Biblical words, selected by the composer, and presented in the form of a dramatic recitative introduction and conclusion, with an intercalated lyric *Andantino* movement, singable and expressive. It is a song which deserves to make friends.

F. H. M.

## LIMA CLUB REBELS AT ARTISTS' FEES

Warns Against "Inflated Prices" for Musical Attractions

LIMA, OHIO, July 18.—A warning against the rapidly mounting fees of artists and the cost of advertising was voiced by Mrs. I. R. Longsworth, retiring president of the Women's Music Club, in an address at the closing meeting of the season. The club has definitely announced that it will not consider artists at inflated prices. The club is the only organization in Lima presenting

musical performances, and its bookings for the coming season will not be arranged until late in the summer. The management has always endeavored to secure a large orchestra as one of the leading attractions. The coming year it is expected that the choice will be made between the Cincinnati and the Cleveland Symphonies, both of which have played here frequently.

Mrs. C. S. Baxter was elected president at the annual meeting. Mrs. A. L. White, vice-president, welcomed new members of the organization and the response was made by Mrs. Josephine Sherwood Maffey.

The concluding feature was a novel scene depicting a concert seat sale, and provided a great deal of merriment at the expense of the late ticket purchaser. Mrs. Fred Gooding, Mrs. M. M. Keltner, Mrs. W. A. Campbell, and Dorothy Collins took the different parts. Mrs. E. B. Mitchell and Ray Hexner contributed another amusing feature.

The club has received an excellent response to its appeal for subscriptions by active and associate members, and is looking forward to an exceptional season. The active membership list, which has numbered between fifty and sixty for some years past, is rapidly drawing near the one hundred mark.

Among the new members received recently are Mrs. Ralph Shrider (Katherine Gramm), harpist; Mrs. Donald Mehaffy (Josephine Sherwood), violinist; Mrs. P. J. Hobart, pianist; Mrs. Gertrude Kah Thomas, soprano; Mrs. Melvin Light and Margaret Mayer, vocalists, and Effie Hunt, organist. Among additional new members to be received before the fall season opens is Mrs. Walter Rowlands, soprano, from California, who has arrived to make her home in Lima. Another of the candidates for active membership is Margaret Gregg of this city, a pupil of Mattioli of Cincinnati, and Saenger and Sacerdote of Chicago. She was graduated with honors from the Chicago Musical College last month. Miss Gregg has been engaged as instructor in music for the Lima Junior High schools under Mark Evans, supervisor.

H. E. H.

### FROM BACH TO KOMZAK, ON GOLDMAN'S PROGRAMS

Frieda Klink and Ernest Williams Soloists During Sixth Week of Columbia Concerts

Interest of the public continues unabated during the sixth week of the Goldman Concert Band's nightly programs on the Columbia Green. At the sixteenth concert of the series, on Monday, July 11, Edwin Franko Goldman, the conductor, led his players in an interesting program which included the "Rêve Angélique" from the "Kammeno Ostrow" of Rubinstein; a potpourri from "The Huguenots" of Meyerbeer and a Bach Bourée, among other numbers.

Ernest S. Williams, cornetist, was soloist, presenting the Berceuse from Godard's "Jocelyn" and the "It Was Not So to Be" from Nessler's "Trumpeter of Säkkingen," playing portions of the latter from positions in the rear of the grove. Other numbers were Wagner's "Homage March," with orchestration by Raff, the Overture to Mozart's "Marriage of Figaro," Komzak's Waltz, "Girls of Baden" and Mr. Goldman's "Bit of Syncopation."

Mr. Williams was again the soloist on Wednesday evening. The program began with Meyerbeer's "Coronation March," and closed with "Reminiscences of Offenbach." Between, there were Nicolai's "Merry Wives of Windsor" Overture, MacDowell's "To a Wild Rose," and "At an Old Trysting Place," Sinding's "Rustle of Spring," two Tchaikovsky numbers, Valse, and "Sleeping Beauty," and a "Lohengrin" excerpt.

On Friday evening there was the double attraction of a Wagner program and Frieda Klink, as soloist. The contralto sang "My Heart at Thy Sweet Voice," from "Samson et Dalila," and, as an encore number, the Habañera from "Carmen." The Wagner numbers, creditably played, included the "Emperor" March, "Lohengrin" Prelude, "Wotan's Farewell" and "Magic Fire" Scene from

"The Valkyrie." Other composers represented were Hérold, whose "Zampa" Overture was played, Humperdinck, with an excerpt from "Hänsel and Gretel," and Handel, whose "Hallelujah Chorus" was projected by the brass and woodwinds ensemble.

## MOSZKOWSKI FUND NOW TOTALS \$2946

Week's Subscriptions for Relief of Composer Amount to \$423

That the list of Moszkowski sympathizers has not been exhausted, is evidenced by the subscriptions which continue to come to the Committee for the Moszkowski Relief Fund. The following donations were made during the week:

Previously acknowledged.....\$2,523.50

Members of Committee:

Mrs. E. Wehrmann-Schaffner, New Orleans (proceeds of concert given in her home).....	100.00
Mrs. Robert Schwarzenbach, New York City.....	50.00
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Bernice Frost, Mitchell, S. D. ....	5.00
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Harmony Club, Fort Worth, Tex. ....	10.00
Bertha F. Childs, Lawrence, Mass. ....	1.00
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A Friend, Philadelphia. ....	2.00
Maud J. Hayden, Philadelphia. ....	1.00
Julie Melancon, Philadelphia. ....	3.00
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Junior Music Study Club, Gadsden, Ala. ....	3.00
Harmony Club, Rockland, Me. ....	10.00
Mary H. Christie, Detroit, Mich. ....	1.00
Julius D. Horvath, Poughkeepsie, N. Y. ....	5.00
Howard Wells, Chicago, Ill. ....	25.00
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Mrs. Saul Magner, San Francisco. ....	1.00
Mrs. Boris L. Ganapol, Redford, Mich. ....	2.00
Boris L. Ganapol, Detroit, Mich. ....	3.00
Douglas Music Club, Douglas, Arizona. ....	2.00

Total.....\$2,946.50  
Donations should be sent to Rudolph Ganz, care MUSICAL AMERICA, 501 Fifth Avenue, New York.

## LITTLE ART ORCHESTRA ORGANIZED FOR TOURING

New Organization Under Salzedo and Jacobinoff Finds Many Bookings for Next Season

Replacing the Little Symphony on Catharine A. Bamman's list of attractions this autumn will be the Little Art Orchestra, which will be conducted by Carlos Salzedo, noted harpist, with Sascha Jacobinoff, violinist, as assistant conductor.

The orchestra is being booked rapidly. The curtailment of the tours of several larger orchestras, it is said, are resulting in an eager demand for concerts by the Little Art Orchestra. The organization will play this season with the company which is presenting Pergolesi's opera comique, "The Maid-Mistress," which Lucy Gates is sponsoring. It will also appear in exclusively orchestral programs.

The new conductors of the orchestra have both successfully conducted programs of the Little Symphony.

Daughter of Octave Dua Christened, with Garden and McCormick as Sponsors

Mary Garden was godmother, through her secretary, Miss Fraser, and Harold McCormick of the Chicago Opera Association stood as godfather, when the baby daughter of Octave Dua, Belgian tenor, and Maude Mattys Dua, was christened in Chicago on July 15. The name bestowed was Mary Garden Harold McCormick Fraser Maude Dua. The parents sailed the next day on the Olympic for Cherbourg with their daughter. Mr. Dua will sing tenor roles in Brussels this summer. During the war Mrs. Dua served in the Belgian Red Cross and was arrested and arraigned along with Edith Cavell by the Germans. It was at the time of her trial that she met Mr. Dua.

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# Music's Part as a Civilizing Factor

**Healthy Sign Seen in Extensive Musical Activities—An Indication of the Ultimate Power and Purpose of American Life — Development Without Government Subsidy or Aid Expresses Soundness of Popular Taste**

*Under the heading of "Music Hath Charms," "The Freeman," of July 6, considers the value of music as a factor in the movement that tends towards a truly civilized life, and draws optimistic conclusions from the extent of local musical activities throughout the United States. The article, which was suggested by a perusal of MUSICAL AMERICA'S GUIDE, follows.—Ed., MUSICAL AMERICA.*

THERE is a kind of optimism, typified by Dr. Pangloss, or more familiarly perhaps by our little friend Pollyanna, which consists in steadfastly refusing to countenance anything unpleasant. It desires to deceive itself and to be deceived, and amounts to little if anything more than mere levity. There is another sort which consists in recognizing the self-preserving instinct in humanity and putting one's trust in it. One can get a rational peace of mind, very different from that induced by dwelling in a fool's paradise, by considering the obscure and roundabout ways in which this instinct works; and one can then face the unpleasant or difficult facts of life without dismay, and put them in their proper perspective. For example, if one looks at the surface of things, the progress of civilization in this country seems decidedly in a bad way. Public affairs could hardly be in a worse state; a higher premium could hardly be put upon ignorance and viciousness than that which the conditions of our public life afford. Again, nothing could be more depressing, nothing more uncivilized, than the ideals of commerce and industry which the war left predominant among us. There is no doubt about this. That being the case, then, it is possible to take one of three attitudes in the premises. One can close one's eyes, and be a mere fool; one can keep them fixed

so closely upon these discouraging appearances as to see nothing else, and become despondent and impotent, a mere complainer; or one may frankly recognize these evil conditions, freely admit and discuss them, and at the same time assure oneself of the ultimate triumph of the self-preserving instinct in humanity, by observing the directions in which it is even now at work.

These reflections were set going by a perusal of MUSICAL AMERICA'S excellent annual, which is in large part made up of a list of the local musical activities in the United States. Presumably this list is not complete by any means; but as it is, we were astonished at its length. It covers more than one hundred large octavo pages, printed closely in very fine type. When one looks over this list and considers what it represents and considers further what a powerful instrument for civilization music is, one gains (if one has not gained it through similar observations already) a new sense of the ultimate power and purpose of American life.

The Greeks were wise in regard to the educational value of music. In the "Timaeus" and the "Laws" Socrates takes high ground in saying that music is a gift of the gods to men and was never intended, "as the many foolishly and blasphemously suppose," merely to give an idle pleasure. He also traces most suggestively the connection—which the modernists might not thank him for doing—between license in music and anarchy in the State. In the *Republic* too, he makes the following observation which can not be too carefully pondered when one has finished the perusal of MUSICAL AMERICA'S list:

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten; imparting grace, and making the soul of him who is rightly educated graceful, of him who is ill-educated ungraceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste. While he praises the good and rejoices over it and receives it into his soul, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes, he will recognize and salute the friend with whom his education has made him long familiar."

Could anything be better, or more accurately describe the development of a truly civilized human being? Well, then, is it not an interesting evidence of the

self-preserving instinct in humanity that this educational influence is operating throughout the country to the extent indicated by MUSICAL AMERICA'S list, and especially that its acceptance is spontaneous, popular and unsubsidized? Before the war, European governments like those of France, Austria and Hungary spent nearly half a million dollars yearly in support of music, aside from extensive municipal and local subsidies; while the United States government nor any of the State governments, ever made any appropriation for the purpose. The development of music in this country has been a popular development, carried on in obedience to the imperious and ineradicable instinct which, in spite of every obstacle thrown in its way, keeps human beings tending towards a truly civilized life.

The list compiled by MUSICAL AMERICA is merely one of the unconsidered bits of testimony that come to one's notice in the course of more or less indiscriminate browsing over the cultural field of the country. One may not make too much of it. The thing is merely to keep an eye out for such evidences, to understand them and appraise them properly, and to notice how considerable an aggregate they make up. In their totality they determine the point of view taken by the truly civilized man when he surveys our society. The civilized man is aware that it is by the power of spiritual activity alone, "by every word that proceedeth out of the mouth of God," that the sons of men really live, and that in spite of all our blundering and vicious social arrangements this activity will persist, because the self-preserving instinct of the race demands it. Therefore the truly civilized man is saved from despondency on the one hand; and on the other, from the naive and fatuous optimism of the ostrich. He is not tempted to exaggerate any of the phenomena of our civilization through an exclusive preoccupation with its faults or with its excellences. He desires neither to praise nor to blame the world about him, but rather to understand it. He sees that art, music, literature, science and all forms of spiritual activity would thrive better in a free society, and that the way to establish a free society is not by revolution or propaganda, but by civilizing ourselves into a desire for it. He sees that the way to abolish hindrances to freedom is to civilize them out of existence—to do with privilege and politics just as we have done with typhus and Asiatic cholera. Therefore he keeps pointing out the relation between economic freedom and social freedom, and the relation that spiritual activity bears to both; and he keeps presenting the idea of freedom as something lovely, desirable and beneficent, rather than as a matter of mere abstract right. For him, neither optimism nor pessimism has any place. He is concerned only, in Plato's phrase, with seeing things as they are and appraising them as they stand, and with encouraging as many others as possible to do likewise; and this seems, in our judgment, the best service, especially at this time, that anyone can give to the cause of civilization.

Shanghai, where one day was spent on account of traveling connections. Some trouble was experienced in getting steamship accommodations. Berths were procured for Mme. Schumann Heink, Mrs. Hoffmann, her accompanist, Ferdinand Schumann, her son, and Mr. Morgan, the assisting artist, to Singapore on the Japanese steamer Atsuba Maru. Mr. and Mrs. Haensel left a day later on a little Chinese boat of 2000 tons, and arrived in Singapore just in time to catch up with the other members of the party. Mme. Schumann Heink's first concert in Java took place at Batavia on June 21.

Alice Morini, sister of Erika Morini, and her accompanist during her American tour, has married William Wolski, a violinist of Vienna.

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# PARIS UNFOLDS THE "DANCE OF SILENCE"

Yvonne Sérac Banishes Music from Her Dance-Art and Provides the Gay Capital with Its Latest Vogue—Has She Discovered a New Beauty?—The Eloquence That Is Un-Spoken—A Prospect to Contemplate: The Dance Sans Fife and Fiddle

By D. C. Parker

Glasgow, July 1.

ONLY the other day I heard a painter deplore the invention of the printing press. All our troubles, it seems, come from Caxton and Gutenberg, those arch-enemies of their kind. For it was they who first set words upon a throne, and helped to hand over the world to verbosity. The world, according to my friend, is drunk with words. "How many original thinkers exist?" he asked. Then, after the fashion of his kind, he promptly answered his own question with "Not many." "Yet," he added dismally, "think of the appalling number of people who air their views in print." He found consoling sweetness in the thought that, after all, words mean nothing at all. The sun will rise, the wind blow, the sea rage, despite our verbal contests, and the rattle of the vocabularies. Truly, I thought, men are of many minds.

It is, certainly, one of the paradoxes that the glory of silence has often been celebrated in a departure from it. But, in the eyes of the present age, silence has one grave defect. It is silent. How many people will take notice of you if you hold your peace? This is an era of advertisement. Silence has, therefore, to hang her head and give place to the megaphonic reiteration of platitude, or the jangling gossip of the bazaar.

HAVING made up our minds on this score, we find another surprise awaiting us—another surprise in a day packed full of them. No sooner have we accustomed ourselves to the modern ballet, with its union of music and poetical dancing, than a lady comes upon the scene with a super-sensation! It is nothing less than the silent dance, and the lady is none other than Yvonne Sérac. There used to be a heroine of nursery fiction, by the name of Mary, of whom it is recorded that she was "quite contrary." Poor Mary's light is now snuffed out. It is Yvonne Sérac who now seems contrary. Has she not banished music just when critical inkpots had been emptied in praising the fusion of tone and rhythm, and motion, to which we paid tribute? Needless to say, the experiment is all the vogue in Paris; at least I read that it is so. Not having seen the lady dance, I cannot tell how her performance strikes one.

Perhaps she argues that music is a distraction. She must, I imagine, be a philosopher, the keystone of whose system is "the dance-in-itself." Ears are not to be tickled what time a graceful form expresses thought and emotion. Here is to be made to the spectator a definite appeal, and no sort of running in double harness. The idea is suggestive. One who cannot claim to be either a Pan, a Diana, or a Terpsichore may

be wrong in thinking that the silent dance will need a new technique. But the very freedom gained would surely, with unimaginative folk, be in itself a limitation, an embarrassment. Not much inspiration shows itself when Paterfamilias capers over the carpet in his happiest moments; though if we believe all we are told, Paterfamilias is descended from men who leapt into the air for sheer joy of life, and knew not the modern infirmities that make chiro-pody a profitable profession.

THE dance, as we know it, is interwoven in our thoughts with music. The apprentices of the mastersingers; the nymphs and sylphs of Delibes, the sultans and sultanas, slaves and peasants of the Russians dance to strains that have delighted many. Hence the interest that Yvonne Sérac's activity possesses. It is "different," which is nothing against it. The person who is "different" often has the right on his side. The crank is a crank only so long as his success remains in doubt; after that he is a genius. You cannot, in any case, pile Ossa on Pelion indefinitely. Vaunting ambition o'erleaps itself, and a too ardent desire to make your mountain imposing brings but a shapeless heap to your feet. There is generally a chance, then, of getting hold of a new thing by sailing against the stream of dreary habit and unthinking custom. All of which tempts us to ask whether Yvonne Sérac has hit upon something valuable, something capable of development, something that can be wrought poetically, and be made eloquent and touching to a modern audience. Has she discovered a new beauty, a beauty that is non-existent if music co-operates? Or does the uniqueness of her performance lie in the fact that music raises its voice at other dance perform-

ances, rather than in any inherent quality? That's the rub.

The spheres have their music, it is said. Nature, too, claims her own harmony. In all good and worthy things there lies deeply embedded song infinite. Every fine landscape, every vista of sky or sea contains a latent symphony. But this is not music, I take it, that finds its way to paper ruled with five lines, save by its inspiring effect upon the responsive artist. It may be—I hazard the conjecture—that Yvonne Sérac endeavors to capture something of this silent music, which dwells close to the heart of things; that she really knows the secret beauties of all the melodies and rhythms, which have never been sounded on the orchestra, and never will be.

**I**N one of his plays, "The Old Bachelor," William Congreve wrote the line, "Even silence may be eloquent in love." Yvonne Sérac is trying to prove to Paris that silence has certainly its eloquence, an eloquence not restricted to amatory themes. Moltke, it is recorded, was a wonderful man. He could hold his tongue in seven languages. Yvonne Sérac, if some of her critics are right, has exceeded the accomplishment of the old warrior. She can be impressive without one language. Perhaps she has found the poses which describe more than any adjective can, and mastered the movements that put the strongest verb to shame. At any rate, she has fixed upon something that has caused tongues to wag, and made the *Maison de l'Œuvre* a center of interest. Does the composer, I wonder, who provides dances and ballet music, see himself standing at the stage door in after years, his occupation, like Othello's, gone? A dance sans drum, sans flute, sans horn, sans everything—it is too horrible to contemplate!

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## GIVE WORKS BY MISS DILLON

Sybil Conklin and Arthur Klein, Soloists  
in Musicale at Hughes Studio

A musicale devoted in part to works of Fannie Dillon and Arthur Klein, was given at the studio of Edwin Hughes, New York, on the evening of July 14. The soloists for the occasion were Sybil Conklin, contralto, and Mr. Klein, pianist. Miss Dillon played upon request her composition, "Birds at Dusk," presenting an interpretation rhythmically interesting.

Mr. Klein played the Brahms Variations on a Theme by Handel, the Saint-Saëns Caprice on Airs from "Alceste," Chopin's Ballade in A Flat, the Schulz-Evler arrangement of the "Blue Danube," "La Jongleuse" by Moszkowski, and Miss Dillon's "Birds of Dawn." In addition, he presented his own works, a Concert Prelude and Fugue and the twin pieces, "May" and "June." Mr. Klein played with vigor and, at moments, brilliancy, technical skill being much in evidence.

Miss Conklin presented with interpretative skill four songs by Miss Dillon to texts by Edward Howard Griggs, "The Spirit," "Laddie," "The Alps" and "Time Sweeps On." These disclosed a grateful measure of originality, despite a suggestion of the method of Ravel. Particularly successful were "Laddie," which attained noteworthy lyric expression, and "The Alps," which achieved solemnity. Miss Dillon played the accompaniments for her vocal compositions.

At a reception to Miss Dillon, on July 11, also at Mr. Hughes' studio, the composer presented her Preludes, Nos. 1, 3 and 5; "At Evening," "Under the Pines," the reverberant "Ocean Depths," "Birds at Dusk" and "Song of the Sierras." Mr. Hughes lent authoritative artistry to Miss Dillon's "The Desert," and his own Concert Paraphrase on the "Wiener-Blut" Waltz. Arthur Klein and Sascha Gorodnitzky also presented numbers.

**Mme. Parry Explains Barbereux System  
at New York Branch Studio**

Mme. Barbereux-Parry of Chicago, founder of the Barbereux System of Voice Production, gave an address on

the principles of her method before a large audience at the New York branch of the Barbereux System on July 14. Mme. Parry has lately spent a short season in Boston in connection with the branch in that city, and also in Providence, where the system has been inaugurated during the past year. After a short vacation in the Adirondacks, Mme. Parry will leave for Vancouver.

Seventeen appearances with the University Glee Club of New York; eleven with the Singers Club of Cleveland; seven with the Englewood Choral; six with the Orange Musical Art, the Jersey City Choral Club, the Crescent Club, Brooklyn.

¶ That's a record of which John Barnes Wells is very proud.

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Montclair Glee Club, Lyric Club (Newark).

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## MUSIC AN AID IN TRENTON PAGEANT

Thousands Witness Spectacle Illustrating America of Yesterday and To-day

TRENTON, July 18.—"America, Yesterday and To-day," was the title of the pageant given by the Catholic Girls' Club at Cadwallader Park, on July 4. Three hundred young women took part in the presentation. This was the second performance of the pageant, the previous presentation having been given on Independence day last year. At the request of Mayor Frederick W. Donnelly and the Citizens' Committee, it was repeated. Grace A. Dunne was in charge assisted by Anna Dillard, president of the Club, and an able committee.

The pageant is divided into three episodes, the first depicting the spirit of Indian days, before the arrival of the white man. The second episode is designed to reveal the spirit of the wilderness. Mrs. Anna McGuire Kerr, as the *Spirit*, gave an effective interpretation. With her, in song and dance, appeared groups of wild-flowers, bluebirds, butterflies, trees, tree-nymphs and mist-maidens. At the close of the second episode, the white men conquer the wilderness, and bring with them the *Spirit of Patriotism*. Characters in the third episode were *Christianity, Music, Education, Art, Play, and Community*. Mary M. Korn, contralto, as *Music*, sang admirably. Practically every district in the city was represented. National dances of different countries were featured. At the close, the "children of many lands" saluted the Stars and

Stripes, and joined in the singing of the "Star-Spangled Banner." About 7000 persons witnessed the performance. The pageant followed the exercises celebrating the naturalization of 800 foreigners. During the exercises, which also took place at the Park, Enzo Bozano, tenor, sang several numbers. Winkler's Band, under the leadership of Albert Winkler, had charge of the music throughout the program.

H. T. M.

### Savage Brings Lehar Scores for Production Here

Bringing with him the rearranged score of Lehar's "Merry Widow" for a revival in this country, Henry Savage returned from Europe on the Olympic last week. Mr. Savage also secured for production the score of "The Blue Mazurka," also by Lehar, the success of which is said to rival the earlier work. Mr. Savage said he attended the 300th performance of "The Blue Mazurka" in Vienna and also saw it in several of the twenty odd capitals where it is now a reigning success.

### Mme. Rider-Kelsey on Vacation

Corinne Rider-Kelsey closed her vocal studio in the Metropolitan Opera House Building last week and has left on a two months' vacation. She plans to visit the mother and sister of Claude Cunningham, the tenor, at Frederick, Md., and Marion Meeker at her home near Columbus, Ohio. Mme. Rider-Kelsey will resume work at her New York studio on Sept. 15.

### Emily Beglin Heard in Concerts at Leading Jersey Beach Resorts

Emily Beglin, soprano, who is summering at Asbury Park, and whose singing has become very popular all along the Jersey coast singing at the Sunday concerts of the leading hotels, was the soloist with the Allenhurst Hotel Orchestra,

on July 9, at the Allenhurst Hotel.

"Amarilla" by Winne was her first number and for an encore she sang Penn's "Smilin' Through." Her second group included the same composer's "Sunrise and You," and Frederick W. Vanderpool's "The Want of You." Mr. Vanderpool acted as accompanist for Miss Seglin for this number, and as an encore she sang his best known song "Values."

### BRAUN PLAYS AT CORNELL

#### Gives Piano Program of Art Publication Society Numbers Before Students

ITHACA, N. Y., July 18.—A piano recital by Robert Braun, a member of the Department of Music faculty at the Cornell University summer session, drew a large audience to Barnes Hall July 7. Mr. Braun is lecturing to large classes at the University for the Art Publication Society, and it was fitting that his program should be chosen exclusively from the catalogue of annotated piano music of the society. His list included works of Beethoven, Schubert, Gluck-Brahms, Saar, Cui, Moszkowski, Verdi-Liszt, Godowsky and Edgar Stillman Kelley. The applause of his audience produced two extras, a Humoresque by Rachmaninoff and Dett's "Juba Dance." Since he came here five years ago, Mr. Braun has appeared with success several times as a piano recitalist.

### Waterbury Music Clubs Hold Outings

WATERBURY, CONN., July 18.—The outing of the Waterbury Choral Club was held at Lake Quassapaug on June 25. The Notre Dame Choral Club visited the same place a week later. The singers made merry in true holiday fashion. The Concordia Singing Society, under the leadership of John L. Bonn, took part in the State Saengerfest, held in Bridgeport last month.

K. W. N.

### ESTABLISH ELWES FUND

Sir Edward Elgar Elected President of Memorial Committee

Plans for a memorial to Gervase Elwes, the English tenor, who was accidentally killed in Boston last winter, are being completed, according to a report from England. Sir Edward Elgar has been elected president of a committee organized to raise a Gervase Elwes fund, which will be used to assist individuals or to promote or further any objects connected either directly or indirectly with music.

The aim of the committee is said to be not so much to train professional musicians as to encourage music among those whose opportunities for its enjoyment need extension. The fund is to be raised by donation, annual subscriptions with a minimum of half a guinea, or by life membership. Any member may apply for grants from the fund, and those interested in any specific case may solicit votes from their fellow-members. The votes in unsuccessful cases are not wasted, but are carried forward to the credit of such cases at future elections. The annual subscription entitles the subscriber to become a member, and so to have a vote.

### Westfield Chamber of Commerce Engages Artists for Next Season

WESTFIELD, MASS., July 18.—Three concerts are included in the series of public entertainments planned for next season by the Chamber of Commerce. The performances will be given by the Zedeler Symphonic Quintet, the Dean Singing Club of Holyoke and the Marx Women's Quartet. T. R. Cooley is chairman of the arrangements committee.

W. E. C.

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## PRESENT "MESSIAH" AT WILLOW GROVE

Philadelphia Hear Noted Chorus with Herbert Orchestra

PHILADELPHIA, July 18.—Of special interest last week at Willow Grove, where the Victor Herbert Orchestra concluded its annual engagement, was the performance of "The Messiah" by the Choral Society under the leadership of Henry Gordon Thunder, accompanied by the Herbert forces. Audiences numbering thousands heard the two performances on Thursday afternoon and evening. The custom of a summer presentation of the great Handel work, which has been given every Christmas for many years by the Choral Society,

has become an established institution at Willow Grove. The massive choruses were well sung under Dr. Thunder's capable conductorship. The soloists who were particularly effective were Elizabeth Earle, soprano; Edna Cook Smith, contralto; Horace Clement, tenor, and George C. A. Detwiler, bass.

At the final "All Herbert Day" the composer-conductor dipped into his seemingly inexhaustible repertoire of original compositions and many of the old favorites and some from his more recent operettas delighted the audiences.

Warren P. Laird, Dean of the School of Fine Arts at the University of Pennsylvania, has announced a number of changes in the musical curriculum for the coming college term. The music course has been extended to a course of four years, leading to the degree of Bachelor of Music. There are also many courses in which musicians can do specialized work without becoming candidates for the degree. The University is not competing with conservatories or teachers in providing actual technical instruction, which is available in several

institutions of music which are affiliated with the University, but it is furnishing a complete course in the theory of music, composition and kindred subjects.

The Philadelphia Rapid Transit Company, through some of its officials, is planning a summer park to be conducted on the lines of Willow Grove, which it controls, in another section of the city. As Philadelphia covers an area of more than 100 square miles, it has been decided that it would be of civic benefit to provide a park along similar lines toward the western limits of the city. A site has been secured by the purchase of a large estate and the park will be called "Burd Home Park." Music of high character will be a feature of the new enterprise, this policy having established its great value and popularity in the score or more years that Willow Grove has annually been bringing such leaders as Sousa, Franko, Herbert, Conway, Leps and Pryor before Philadelphians during the summer season. W. R. M.

### LEGINSKA PLAYS WITH LONDON STRING QUARTET

Following Paris Visit Pianist Plays Her Own Compositions for Audiences in British Capital

LONDON, July 5.—The local re-appearance of Ethel Leginska, her first public performance in more than two years, was made in a concert with the London String Quartet at Aeolian Hall on the afternoon of June 14. After the Quartet had performed the Debussy Quartet in G Minor, Op. 10, Miss Leginska gave two piano solos of her own composition, "The Gargoyles of Notre Dame" and a Scherzo after Tagore. These modernist conceptions proved her proficient in the technique of composition, but her Three Poems for String Quartet which were given their première immediately afterward were more varied and interesting. That a pianist-composer should have expressed herself more fruitfully through the medium of strings than through that of her own instrument, as Miss Leginska seems to have done in these works, speaks well for the strength of her musical imagination. Walter Damrosch and Eugène Goossens, the conductor-composer, were in the audience.

Miss Leginska, with her pupil, Paula Pardee, paid a visit of ten days to Paris before coming here. She played several of her compositions at private musicales. Mme. Edmond Rostand, widow of the poet, and her son Maurice entertained the pianist at luncheon and were so pleased with her music that they granted her permission to write the score for Rostand's last play, "The Last Night of Don Juan."

In London Miss Leginska was rejoined by others of her pupils who had come from America with her. Phoebe Jefferson, Eveline Taglione and Katharine van der Roest are appearing in ambitious recital programs here. Sir Henry Wood, who heard some of these young players, said that their playing reminded him of their teacher's at the time when she first appeared in concert with him some years ago. Miss Leginska will return to New York late in September.

### Establish Phonograph Recording Laboratory in Chicago

CHICAGO, July 18.—After months of preliminary preparation the Brunswick-Balke-Collender Co. has opened an experimental laboratory and recording room on the sixth floor of its Chicago headquarters. The object of this laboratory will be to record the work of Isham Jones and others, as well as for experimental research work pertaining to recording, methods of amplification and improvements in all sound-reproducing and recording apparatus. This is the first time that a permanent laboratory of this character has been established in Chicago.

### New Orleans Hears Gottschalk Pupils

NEW ORLEANS, July 18.—The recent evening of music at the residence-studio of Robert Gottschalk, tenor and vocal teacher, marked his final pupils' recital of the season. Maude Muller, May Mares, Enid Glazer, Anthony Belici, Ruth Israel, Mrs. J. Fournier, Mrs. Lea Pons-Bordelon, Mrs. A. D. Alderson and Alice

Judlin were heard. In a list of songs and arias by Ware, Nevin, Cadman, Brahms, Godard, Verdi, David and others, particular pleasure was given by the singing of Miss Judlin, Mrs. Pons-Bordelon and Miss Israel.

Mr. Gottschalk, besides contributing a group of songs, divided with Miss Israel the duties of accompanist. Mr. Gottschalk is to sail for Europe on July 23. He will spend two years or more in study in France and Italy.

### UNIVERSAL BUREAU MOVES

Concert Managers Now Established in New Offices—Plans of Artists

The Universal Concert Bureau moved into its new offices in the National City Bank Building, East Forty-second Street, on July 15. The artists of the Bureau, among whom are numbered many of the highest standing, are scattered for the summer. Jeanne Gordon, contralto of the Metropolitan, is in Europe, but she will return to make an extensive fall concert tour, which will take her as far as Texas, before the opening of the Metropolitan Opera. Giulio Crimi, tenor, is at the Colon Opera, Buenos Aires, this summer. He will also undertake an extensive tour preceding the opening of his fourth season at the Metropolitan.

Maurice Dambois, cellist, now playing in Europe, will tour with the Cincinnati Orchestra and will later give concerts in the South and Middle West. He will be associated in joint recitals with Paul Reimers, tenor, who will himself return from Europe for a tour which will open in Washington, D. C., in October. Charles Cooper, pianist, now in New York, plans to spend the later summer in the Adirondacks. His forthcoming tour will take him to the Pacific Coast. Mario Laurenti, baritone, is now at his summer home at Woodstock, N. Y.

Mrs. Snyder Spending Vacation in the West

ST. PAUL, MINN., July 15.—Nettie Snyder, New York vocal teacher, has just returned to her home here, "The Crossroads," from a motor trip through Wisconsin. She will spend the month of August in California, but will return to "The Crossroads" in September before going on to New York, where she plans to purchase a house so that she may receive her pupils in a residence-studio.

Marguerita Sylva, the well-known opera singer, has been engaged for a leading rôle in "The Skylark," a modern comedy, which will be presented at the Belmont Theater on Monday evening, July 25. This will mark Madame Sylva's début in New York as a dramatic actress.

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# From Ocean to Ocean

NEW YORK.—Wilhelmina Baldwin of Boston is giving a summer course in voice culture in Hunter College.

RICHMOND, IND.—Laura Gaston, one of the founders of the Indiana Music Teachers' Association, presented her pupils in a recital recently in the Starr Piano Company's auditorium.

NASHVILLE, TENN.—Paul Luther McFerrin, organist of the First Presbyterian Church, gave an organ recital in the church recently. Mr. McFerrin is a pupil of Gaston Dethier of New York.

WICHITA, KAN.—A certificate recital was given in the chapel of Fairmount College by Lillian Bourman, pianist, a pupil of Mabel Capron, and Beatrice Starr, vocalist, a pupil of Frank Power.

WATERLOO, IOWA.—The B Natural Music Club closed its season with a banquet at Black's Tea Room. About thirty attended. A number of children's dances and music by the members provided the program.

STAMFORD, CONN.—The Stamford Musical Institute, Winfield V. Abell, director, presented Signe Maria Larson in a piano recital at her residence. Miss Larson has completed a teacher's course at the Institute.

OAKLAND, CAL.—The annual convention of the California State Music Teachers' Association opened in Oakland on July 5 with a reception at the Hotel Oakland. The sessions were held at the Ebell Club.

CHARLES CITY, IOWA.—Mary L. Caldwell, instructor of piano music in New York, is spending her vacation with her sister here and at her summer home in Nashua, Iowa. She will re-open her piano studio in New York in September.

CHARLES CITY, IOWA.—Leon C. Sorlein of Bode, Iowa, is one of the soloists with the Luther College Concert Band of Decorah on its tour of the Middle Western States this month. Mr. Sorlein is a cornetist and is president of the band organization.

WATERLOO, IOWA.—Mabel Getty, pianist, and Noel Logan, baritone, of Cedar Falls, gave a recital at First Methodist-Episcopal Church. Gertrude Pierce, of Cedar Falls, accompanied. Miss Getty played a concerto by Marion Ransier with orchestral accompaniment.

BROOKLYN, N. Y.—Pupils of Herbert Stavely Sammon appeared in a studio recital. Hannah Eulenstein, Charles Homan, Mildred Cooke, Nora Leffler, Georgette Anderson, Marjorie Glan, Betty Gilmore, Robert Sherrard and Mrs. Gertrude Neuffer participated.

WINDSOR, VT.—Eleanor Stuart Foster, pianist, of Claremont, N. H., gave a recital in her country home, Edgewood, recently. Miss Foster is a student of Heinrich Gebhart, piano teacher of Boston. Anetta Ribecova, soprano, is spending the summer in Cornish, N. H.

DALLAS, TEX.—Elizabeth Jones, piano teacher, is in Alabama on a concert tour. Mrs. Mamie Folsom Wynne, president of the State Teachers' Association, will leave next week for a trip to Panama, Cuba and Porto Rico. David L. Ormesher, music teacher, is traveling.

PORTLAND, ORE.—Pupils of Dorothy Nash gave a piano recital in the Lincoln High School Auditorium. Those participating were Maxine Morrell, Jane Gilbert, Jeanne Davis, Marguerite Levett, Elinor Williams, Mildred Karo, Beatrice Klapper, Janet Griffith, and Elinor Wiggins.

BOSTON, July 11.—Raymond Havens, pianist, arrived in Naples after an eventful voyage on the U. S. Mail Steamship Pocahontas, which was forty-three days out of New York for Naples. The boat developed engine trouble off Nantucket and was ordered to Boston for repairs.

ALBANY, ORE.—The graduation recital of Miss Junia Markell of Ellensburg, Wash., a pupil of Miss Alice Clement, head of the Albany Conservatory of Music, was given at the First Presbyterian Church. Miss Markell was assisted by Miss Clement at the organ and by Melvin Olen, tenor.

LONG BEACH, CAL.—A "tone pageant" arranged by Ethel Willard Putnam, in which she presented her piano pupils assisted by Mrs. O. G. Hinshaw, reader, and Annie Laurie Daugherty, dramatic soprano, was given recently. Costumes and stage settings of each period were carried out perfectly.

KEARNY, N. J.—The grade and high schools gave musical programs under the direction of John V. Pearsoll, music supervisor, at the commencement exercises. Violin solos and trios, a trumpet quartet and vocal solos were presented. The graduates and glee clubs of the various schools appeared in choruses and ensembles.

STAMFORD, CONN.—Pupils of the Stamford Musical Institute, Winfield V. Abell, director, were heard in recital at the Stamford Yacht Club recently. Mary Hickey, Lucy Oldrin, Dorothy Muller, Helen Ryan, Mrs. H. P. Daskam, John McGregor, Agnes J. Abell and Signe Larson appeared. Mr. Abell assisted at the piano.

TULSA, OKLA.—The first of a series of three violin recitals by pupils of Jacob Schreiner was given in Library Hall. Those participating were Eva Hunter, J. B. Moore, Jr., Austin Amerine, June Bartlett, Henry Minsky, Lois Bradford, Morris Mesirow, Margaret Hennage and Clifford Winton. Juanita Jones was the accompanist.

MT. PLEASANT, MICH.—The Kindergarten Club of Central Michigan Normal School appeared in a song recital for the benefit of Semmon Lafabre, a fatherless child of France. Olive Dobson Henkel, soprano, was the assisting soloist. Others who were heard were G. Davis Brillhart and Elsie Smith. G. Davis Brillhart was accompanist.

NAVASOTA, TEX.—Ora Blackshear presented her piano class in recital at the High School Auditorium. Solos and ensemble numbers for two pianos constituted the program. The pupils of Mrs. H. H. Knox appeared in a recital at the High School Auditorium. Bettina Jacobs was hostess to the Music Study Club at her home recently.

ELMIRA, N. Y.—Arthur L. Manchester presented Rhea Cummings Cook in a song recital in the lecture room of the Park Church. Two groups of songs by American composers, an aria from Verdi, and a cradle song by Mr. Manchester were sung by Mrs. Cook. Loretta Ryan, pianist, and Mrs. Elizabeth De Waters, accompanist, assisted.

PORTLAND, ORE.—Katherine Story, dramatic soprano of Boseman, Mont., was heard in an invitation song recital at the home of Mr. and Mrs. Fletcher Linn. Her program included French, English and Italian numbers. Margaret Notz was the accompanist. Miss Story has spent the past season in Portland studying with P. A. Ten Haaf.

BURLINGTON, VT.—Nearly 100 pupils of Mr. and Mrs. George H. Wilder appeared in their last concert of the season given July 7 at the high school auditorium. Forty-two numbers were on the program, and both Mrs. Wilder, contralto, and Mr. Wilder, pianist and flutist, took part in the program. The Symphony club also participated.

RICHMOND, IND.—Frederick K. Hicks, concertmaster of the Richmond Symphony, and violin teacher, presented his advanced and junior pupils in a recital. Miriam Hadley of Chicago, Bernice Richards, Charlotte Colvin, Edna Marlatt, assistant supervisor of music in the Richmond public schools, Helen Addleman, and Walter Anderson were on the program. Cyril Pitts, tenor, assisted as soloist.

NAVASOTA, TEX.—The initial appearance of the Woman's Choral Club at the High School Auditorium presented an attractive musical program. Under the baton of Ellison Van Hoose of Houston the club achieved a creditable performance. Assisting the club were the Kiwanis International Glee Club of Houston, Mrs. J. Percy Terrell, soprano, of Navasota, and Mr. Johnson, violinist, of Houston.

PORTLAND, ORE.—Advanced violin students of Robert Louis Barron appeared in recital in the Lincoln High School auditorium. Those who took part were Theodore Hawes, Theodore Ahlberg, Kathryn Quirk, May Engelstad, Gerald Shimmel, Marie Jacobs, James Eoff, Vernon Elliott, Harold Oakes, Leo Read, Jessie Mathison, Milton Koneche and Ruth A. Brien. Ida May Cook was at the piano.

ALFRED, N. Y.—The University Chorus of Alfred University, Ray Winthrop Wingate, conductor, presented "Pinafore" lately. The soloists, who were students of the department of music, were ably assisted by the University Orchestra. The principals were Harry M. Eaton, F. S. Place, Charles Stamm, Carlos Camenga, Max Jordan, George Robinson, Bernadine Dougherty, Elmina Camenga and Florence Bowden.

PORTLAND, ORE.—Mamie Helen Flynn gave a musical tea at the Multnomah Hotel recently to about 125 guests, when a group of Miss Flynn's advanced pupils, including Frances Prudhomme, Aileen Monks, Julia Kaufman, Bernita Tichnor, and James Forstel played. A beginners' recital was also given in which Esther Alice Allen, Dorisleigh Gordon, Helen Kaufman, Beatrice Prudhomme, Julian Eccles and Benson Allen participated.

PORTLAND, ORE.—Piano students of Helen Calbreath and vocal students of Evelene Calbreath were presented in a joint recital at Lincoln High School. On the program were: Mrs. Jessie McLeod, Virginia Dabney, Rose Parker, Katherine Moore, Mrs. Gretchen Kraus, Kathleen Powell, Mrs. Charles G. Irwin, Myrtle Noorlin, Florence Johnson, Beneta Buchtel, Wilma Rinehart, Lole Thayer, Hazel Bradbury, Doris Graham, Mrs. Lyman G. Rice, Mildred Perry and Katherine Ensey.

WATERLOO, IOWA.—The Fine Arts Department of the Woman's Club, including the music department, now has 187 members, which is an addition of forty-seven members this year. The new officers are Mrs. Floyd Chamberlain, chairman; Mrs. H. W. Sigworth, executive member; Mrs. W. L. Atkinson, secretary. The committee headed by Mrs. E. J. Covell reports the sum of \$609 raised toward the purchase of a grand piano. The club has held seventeen meetings during the year, four of which were open meetings for the Woman's Club, which numbers over 400 members.

LONG BEACH, CAL.—William Conrad Mills presented nine of his pupils in recital at the George Washington School Auditorium and by request gave Liza Lehmann's "In a Persian Garden." The cast for this musical pageant was made up entirely of Mr. Mills' pupils. The soloists were Dudley Chambers, Mrs. James H. Daly, David L. Hutton, Doris Fickling, Naomie J. Knight, H. H. Clark, Francis Norton, John Johnson, Doris Archer, Douglas Normington and Mrs. W. A. Kalk. Another recent event was the "Tone Pageant" in which Ethel W. Putnam presented twenty-six piano pupils. The assisting artists were Annie Laurie Daugherty, dramatic soprano, and Mrs. O. G. Hinshaw, reader.

PORTLAND, ORE.—A recital was given recently at the Little Theater by pupils of Mrs. Clifford Moore and her associate teachers, Mrs. Ethel Hicks, Mrs. Lucie Hart, Mrs. Roland Boscow, Lela Slater and Margaret Runyan. Eighty children illustrated the theoretical side of music. Those who gave solo numbers were: Wilma Jane Ricen, Lloyd Pillster, Jean Mavis Moir, Olive Mettler, Ralph Richards Benton Hargraves, Helene Ferris, Amy Marguerite, Leona Bard, Jack Able, Mary Yoshii, Mary Helen Jones, Donald Dalrymple, Evelyn Zhenbauer, Frances Weller, Sarah Elizabeth Holloway, Dorothy Burke, Francis Rupert, Margaret Lee Slusher, Marcell Wells, Eleanor Poorman, Maldon Horton and Jerome Clark.

UTICA, N. Y.—Alma O. McCarty's piano pupils appeared in a recital in the New Century Auditorium. A costume dance by Eleanor Fort, winner of the gold medal in the school competition, was

given. At a recent meeting of the Exchange Club a musical program was presented by Anna Hitzelberger, soprano; Theda Geschwind, contralto, and Margarethe Briesen, pianist. Florentino Boscarino, baritone, will sail July 24 for Italy, to enter the Scala di Milano at Milan for two or three years' study. Piano students of the Ruth Viola Blenis Piano School gave a graduation recital lately. Mabel L. Martin of Vernon, and Edith Reichardt displayed much ability. About fifty students received grade certificates.

PARKERSBURG, W. VA.—A recital was given at the Women's Club by pupils of Mrs. A. G. Lancaster. Those taking part were Anita Prunty, Virginia Sharpnack, Ruth Livingston, Helen Kidwell, Vera Beatty, Winnie Bowser, Celia Dowd, Juanita McKean, Anne Cochran, Virginia Hayman, Eunice Busbey, Willard Higgins, Mary Ellen Bukey, Marguerite Salisbury, Billy Dudley, Edith Katherine Silcott, Virginia Prunty, Virginia Brown, Mary Bowser, Doris Cooper, Virginia Smith and Mildred Prunty. The first of a series of recitals by piano students of Frances Johnson was held at the Women's Club. Those who appeared were Juvia Couch, Alice Mullen, Gene Fowler, Mary Pierce, Marjorie Norman, Lelia Dudley, Emily Neal, Lois Mohler, Lois Frame, Mildred Carpenter and Paul Stull.

PORTLAND, ORE.—Helen Harper, violinist, was presented in recital by her teacher, Franck Eichenlaub, in the Multnomah Hotel ballroom. Jean Harper, pianist, was the assisting artist and Mrs. Beatrice Eichenlaub played the accompaniments. A number of junior and advanced piano pupils of Ethel Rand appeared in studio recitals at the close of the academic year. Members of the junior class receiving certificates were Helen Pearse, Elizabeth Horning Jessie Blackburn, Ruth Dunning, Doane Concord, Mildred Kane, Dorothy Shaw, Margaret Stevens, Harriet Kane, Helen Zilly. Advanced students assisting were Kathleen Pumfrey, Othidea Nichols, Helen Shaffner, and Almina Hendricks. The following pupils also took part: Verna Hall, Billie Stewart, Phyllis Thomas, Reiman Dutton, Etoile Marshall, John Douglas McClellan, Mary Mangold, Edward King, and Redmond Marshall. Gordon O. Onstad, tenor, was assisting artist.

BRIDGEPORT, CONN.—The fifth annual recital given by the pupils of E. Rhay Garrison, pianist, and John Patuzzi, cellist, was given in the Masonic Temple. The assisting artists were Mrs. John Patuzzi, soprano, and the Beethoven Trio—Mr. Garrison, pianist and conductor; Carl Larson, violinist, and Mr. Patuzzi, cellist. Mary Louise Peck presented her piano pupils in recital recently at her home. Mrs. Florence Legere-Hayes, contralto, assisted. Among those participating were: Lillian Pokras, Frances Bell, Cornelia Hawley, Josephine Pullman, Charlotte Hawley, Mary Howland, Sidney Hoffman, Vivian Gitter, Marjorie Birnbaum, Jessie Smith, Cora Rogers, Isabel Comley, Lucile Shapiro, Alice Smith, Irene Burns, Hazel Kimberly, Elinore Hall, Marion Hickey and Dorothy Fricke. Guido H. Caselotti, vocal instructor of this city and New York, held his closing monthly recital of the season in the Bridgeport Art League rooms recently. Two acts from "Faust" were sung by Mrs. John Patuzzi, Joseph Barraga-Frauenfelder, and Mr. Caselotti, accompanied by his ten-year-old daughter, Marie Louise Caselotti.

CORVALLIS, ORE.—The Oregon Agricultural College Symphony Orchestra, under the leadership of Carl Grissen of Portland, gave a program of Mozart and Rubinstein at its fifth annual concert. Elsie Ray Warden, cellist, was the soloist. The officers of the organization are Agnes Von Lehe, president; Hopewell Whittimore, secretary-treasurer; John Garman, librarian; Walter Olson, manager. The members are Isabelle Steele, John Bedynek, Hakan Trudson, Mildred Rothchild, Viola Ritter, Harold Gill, first violins; Hopewell Whittimore, Walter Olson, Raymond Adkisson, Florence Etchells, Harry Riches, Hazel Crans, Theodore Ober, second violins; A. L. Beck, viola; Marie Praether and Lowell Edwards, cello; Lee McGinnis and Morris Wenk, basses; John Garman and Avery Weage, clarinets; O. L. King and Ben Lafferty, oboes; L. T. Woster and C. W. Vandewaker, flutes; Kenneth Goetz, Gray Rankin and David Marr, cornets; A. N. Doeffer, Charles Whettimore, L. R. Woods and Alice Kidder, trombones; Aubrey Obryant, bassoon; Agnes Von Lehe, piano; Ewart Edwards and Alfred Parsons, drums and tympani.

# In Music Schools and Studios of New York

## SAENGER PUPILS ENGAGED FOR CALVARY EPISCOPAL CHURCH

Iris Shoff, soprano, and Louellen Remmy, mezzo-soprano, artist pupils of the Oscar Saenger studios, have been engaged as soloists at the Calvary Episcopal Church. They are making a specialty of duet singing, and it was principally for this work that they were engaged for this position. They gave a successful joint recital at the Saenger studios in May.

## McCONNELL STUDIO MOVED

Mrs. E. B. McConnell, vocal teacher, has moved her studio from West End Avenue to 1730 Broadway, where she will teach in future. Her two daughters, Harriet and Marie McConnell, are playing during the present week, under Keith auspices, at Morrison's Theater at Rockaway.

## NIKOLA ZAN ON VACATION

Nikola Zan, baritone and singing teacher, left this week for his vacation in the Berkshire Mountains, where he will spend the balance of the summer. Upon his return to New York, early in the fall, Mr. Zan will open his new studio.

## Hear Four Pupils of Cora Remington Hill in Studio Program



Some Pupils of Cora Remington Hill. From Left to Right, Gladys Spicer, Pauline Koberlein, Beulah Berson and Mrs. Florence Dolan

An audience gathered in the Ziegler studios at the Metropolitan Opera House recently heard an interesting program given by four pupils of Cora Remington Hill. Gladys Spicer and Pauline Koberlein presented three duets, besides a group of six solos each, and Beulah Berson and Mrs. Florence Dolan were also heard in a half-dozen solo numbers. Miss Spicer is one of the soloists at the Nostrand Avenue Methodist Church, Brooklyn. Mrs. Dolan is a teacher, concert-singer, and member of the Trinity Parish choir. Miss Berson appeared in "Mecca," and Miss Koberlein is to have a part in the revival of "The Merry Widow."

Mrs. Hill presented an elaborate program in Hackensack, N. J., her new home town, on the evening of June 30. She has been commuting from Hackensack to the studios in the Metropolitan Opera House which she has occupied for twelve years with the exception of an interval of some months. She is teaching at her Hackensack home during July and plans to resume her full schedule on Oct. 1.

## HEAR PUPILS OF MR. AND MRS. MILLER OF BURLINGTON, VT.

Talented pupils of Mr. and Mrs. George Hubbard Miller of Burlington, Vt., came with their teachers to New York to give a recital on July 15 in the Welte-Mignon Studios. Some of the participants were only eleven and twelve years of age, but they displayed a surety and facility that would have been creditable in older performers. The program included piano numbers by Blanche Z. Barnes and Lucy Hope, two flute and piano duets by Irene O'Brien and Lucy Hope, vocal solos by Ada Caldwell, Dolores Mallory, Irene Wilder, Albert Adams Proctor and Dorothy Carlin, the last named being enhanced by a flute obbligato played by Irene O'Brien, and two numbers for voice and flute which were given by Thelma Kidder, Dolores Mallory and Lucy Hope.

## STUDENTS OF HARRIETTE BROWER IN RECITAL

Harriette Brower presented a group of piano students in recital in her Carnegie Hall studio on June 17. Those participating were Ida Shapiro, Edward Pedretti, Alice Holmes, Ethel Hampson, Helen Meeker, Gladys Connor and Josef Hourwitz. Ethelynne Thorpe, soprano, assisted, with Hedwig Mason at the piano.

## In Chicago Studios

### Chicago, July 18.

Helen Smith, soprano, a student at the Chicago Conservatory, sang for the Rotary Club and at the Austin Methodist Church. The young soprano is now on a seven weeks' tour as soloist with a light opera company.

Violet Miller has secured a musical comedy engagement. Dorothy Neill was recently appointed soprano soloist at the Grace Episcopal Church.

Vilas Johnson, tenor, gave a concert at Harvard, Ill., last week.

Kenneth M. Bradley, director of the Conservatory, is conducting classes in theory and harmony. Edgar A. Brazelton is lecturing on methods and material for piano teachers. Herbert Miller and Rowland Leach have charge of the normal classes for vocal and violin teachers.

The junior students gave a recital July 13 for the normal class of the summer session.

\* \* \*

Louise Hattstaedt-Winter, soprano, and George Smith, baritone, gave a recital Wednesday morning in Kimball Hall under the auspices of the American Conservatory.

One of the features in the special courses of public school music being held at the Conservatory this summer are the classes in oratorio under the leadership of Herbert Gould, bass.

Anne Shaw Faulkner Oberndorfer began her classes in musical appreciation and musical history on July 11. Dorothy Dauncy Talbot, a former pupil of the Conservatory, has been engaged as concert artist for the extension division at the University of California. Miss Talbot will appear in a performance of "Lakmé" next season.

## Hubach Conducts Special Course in Los Angeles

LOS ANGELES, CAL., July 16.—Charles Edward Hubach, vocal instructor, opened a special summer course in this city on June 20. The course will continue until Aug. 6.

## Orville Harrold and Anton Arriga Heard in Bridgeport Recital

BRIDGEPORT, CONN., July 18.—Orville Harrold, tenor, and Anton Arriga, violinist, appeared in joint recital on July 15. A group of Irish ballads, and numbers by Hageman and Leoncavallo were sung by Mr. Harrold, and works of Vieuxtemps, Schubert and Kreisler featured the program of Mr. Arriga.

W. E. C.

## Iowa Girls' Band on Tour of Six States

CHARLES CITY, IOWA, July 11.—The Jeffries Kiltie Girls' Band, composed of sixteen girls and one boy, ranging from

thirteen to eighteen years old, has started on a tour of six States. The girls are residents of two counties in Iowa, Dallas and Guthrie. Lieut. J. W. Jeffries of Adel, leader of the 351st Infantry Band of the Eighty-eighth Division, is conductor of the band. Six towns are represented in the two counties that furnish the band. The only boy in the organization is Rollo Poor of Des Moines, thirteen years old. The band is costumed in kilts.

B. C.

## HOLD TWILIGHT MUSICALE

### Pupils of La Forge and Berumen Heard in Program at Town Hall

The first of two Twilight Musicales at the Town Hall on July 17, brought forward several of the artist-students of Frank La Forge, composer-pianist and coach, and his associate, the Mexican pianist, Ernesto Berumen. The program was excellent, the interpreters entered into the spirit of the recital, and the very friendly audience which had come to hear these young artists at the unusual hour of 5:15 p. m. seemingly enjoyed each number and rewarded the performers with sincere and deserved applause.

The concert opened with selections from Lehmann's "In a Persian Garden," with Mr. La Forge at the piano directing a well-balanced and excellently trained quartet which bears his name—Charlotte Ryan, soprano; Dorothy George, contralto; Sheffield Child, tenor; Charles Carver, bass. This same group was heard at the end of the program in two of the accompanist's songs especially arranged for them, "Flanders Requiem" and "Sanctuary." The quartet sings with poise and spirit, and is to be commended for the superiority of its diction. Mrs. Ryan's voice has that soaring property which makes it most valuable in quartet and Mr. Carver's the necessary depth. The latter sang a group of songs which gave the audience an opportunity to admire the flexibility of his voice and the power of the singer as interpreter.

Rosamond Crawford, pianist—artist pupil of both La Forge and Berumen—was heard to advantage in two numbers which afforded her opportunity to exhibit her technical accomplishments and interpretative ability of high degree. Beatrice Cast, coloratura soprano, displayed the attractive quality of her voice in a happily selected group of songs.

The surprise of the evening came with the singing of Marguerite Schniling, a mezzo-soprano from Detroit, who came to coach with Mr. La Forge in May, and has already made remarkable progress. She has a powerful voice, which she uses with freedom and skill. In one aria, "O Don Fatale," from Verdi's "Don Carlos," she immediately made a most favorable impression.

## Piano and Violin Pupils Heard in Toledo Studio Recital

TOLEDO, July 12.—Advanced pupils of J. Charles Kunz, pianist, and Lynnel Reed, violinist, were presented in recital at the Fine Arts Studios, to mark the close of the season's work. Piano compositions presented were the Beethoven Sonata, Op. 57; Chopin's Preludes, Nos. 15 and 23, Nocturne in F Sharp Minor, and Valse in G Flat, and works by Mildenberg, Grieg, Paderewski and Brahms. The violinists were heard in compositions of Wieniawski, Vieuxtemps, Musin and Tartini. Mrs. Robert Bronson-Taylor, soprano, added to the pleasures of the program with a solo group, in which Hazel Prentiss was her accompanist.

## Florence Ferrell Joins Summer Colony

AMHERST, N. H., July 14.—Florence Ferrell, soprano, has joined the vacationists in camp here. Besides being occupied with the usual summer sports, Miss Ferrell is at work on her programs for next season. Dates already booked for her include a re-engagement as special soloist at the South Congregational Church of Brockton, Mass., on Nov. 6; a re-engagement for a recital in Lynn, Mass., on Nov. 4, and an appearance as soloist with the Choral Society of Lynn on Nov. 29. On July 31 Miss Ferrell goes to Plymouth, Mass., to take part in the Tercentenary Celebration.

## Music Department of Nashville Centennial Club Gives Scenes from "Gioconda"

NASHVILLE, TENN., July 18.—Scenes from "Gioconda" were given by the music department of the Centennial Club under the leadership of Mrs. W. C.

Hoffman, who provided piano accompaniments. Mrs. E. R. Schumacher sang the rôle of *Gioconda*, Mary White Guill was *Laura*, and Mrs. Robert Caldwell as *La Cieca*, Charles F. Zehnder as *Enzo*, Ovid Collins as *Barnaba*, and H. B. Schermerhorn as *Alvise* completed the cast.

A. S. W.

## Keokuk Music Supervisor Has Twenty-nine Years' Service Record

CHARLES CITY, IOWA, July 18.—P. C. Hayden of Keokuk, Iowa, has served as supervisor of music in the public schools for twenty-nine years—the longest term of service of any music supervisor in the public schools of the State. The next longest term is that of Helen Thomson at Grinnell, where she has been supervisor of music for nineteen years. Carrie Davies of Bloomfield and Alice C. Inskeep of Cedar Rapids have each served for eighteen years. S. H. Huntley has been supervisor of music in the schools at Sheldon for seventeen years; W. L. Sheets of Burlington and Sarah Williams of Oskaloosa have each had fifteen years' service. The Vinton public schools have had Ella Edwards as supervisor for the past eleven years, and at Fort Dodge, Mrs. Elizabeth Carmichael has served for ten years, as has also Letty E. Keerl at Clear Lake. B. C.

## Rosalie Miller Repeats Success in Second London Recital

LONDON, July 10.—Rosalie Miller, the American soprano, appeared in her second recital at Wigmore Hall, on Wednesday evening, June 29, and again made an excellent impression. Her program comprised three Handel arias; French songs by Saint-Saëns, Debussy, Bruneau and Pierné; a mixed Italian-Polish-Scandinavian group, and a group of Old English songs by Arne and Dowland and several arranged by Arthur Whiting. Miss Miller was recalled numerous times throughout the program and was obliged to give eight encores. In the audience was Ossip Gabrilowitsch. He visited the singer in the green room after the recital and expressed his admiration of her performance. He was familiar with her singing, as she had appeared several years ago as soloist with the Detroit Symphony, of which he is conductor.

## Memorial Carillon Now Assured for Washington

WASHINGTON, July 20.—The national peace carillon, the plan for which was originated by the Arts Club of this city, is now assured. The General Federation of Women's Clubs will join the corporation to bring about its erection. The carillon will be a memorial to those who died in the world war. Paul Cret is preparing plans for the structure and the site has been selected in consultation with John Taylor, the English bell founder. The bells are to be cast in England. The tower will be over 300 feet high and will carry fifty-four bells. It is announced that any composition that can be rendered by piano or organ can be played on the bells. A. T. M.

## PASSED AWAY

### Joseph Scheurs

CHICAGO, July 17.—Joseph Scheurs, for many years a member of the Chicago Symphony and a clarinet player of great reputation, died on July 15. Mr. Scheurs was a native of Belgium, 59 years old, and came to this country in 1885. A few years later he became a member of the Chicago Orchestra, then under Theodore Thomas. Four children survive Mr. Scheurs.

### Alice Frances Spalding Fluhr

Mrs. Alice Frances Spalding Fluhr, who was for twenty-three years organist and choirmaster of the Memorial Baptist Church, Brooklyn, died from heart trouble on July 14 at her home in Brooklyn. Mrs. Fluhr was the wife of Charles Fluhr, clerk in the Brooklyn postoffice, who survives her, as do three daughters, one of whom, Mabel, is now organist of the church.

### William Johnson Bixbee

LYNN, MASS., July 17.—William Johnson Bixbee, musician, designer and water color painter, a resident of this city, died on July 14. Born in Manchester, N. H., Mr. Bixbee studied in Lowell and Boston.

## SAVANNAH MUSIC CLUB OBSERVES ANNIVERSARY

Concert Given in Celebration of Twenty-fifth Birthday of Organization—Other Events

SAVANNAH, GA., July 18.—The Savannah Music Club celebrated its twenty-fifth anniversary with a concert. Those who contributed to the program were Mrs. J. de Bruyn Kops, soprano; Mildred Jerger and Grace Cushman, violinists; Mrs. Marmaduke Floyd, soprano; Minnie Baggs and Edith Burnham, contraltos; T. A. Waters and W. T. Clower, tenors; Dr. E. L. Bishop, baritone, and Mollie Bernstein, solo pianist. The accompanists were Mrs. Worth Hanks, Mrs. J. J. Bouhan, Rosaline Hauser and Blinn Owen. Mrs. Clifford Lebey was the chairman for the occasion and received many congratulations on the success of the evening.

The Pape School presented an operetta entitled "A Day with the Flowers," at the close of the academic year. The production bore eloquent testimony to the musical and artistic talent of those who took part. Another operetta, "O Hann San," successfully produced by the Junior Music Club, revealed unusual gifts among the members of the cast.

One of the best junior concerts of the season was given by the students of the Chatham Junior High School, including the Boys' and Girls' Glee Clubs under the leadership of Joy Mendes, the teacher of music in that school. M. T.

## Catharine Bamman Adds Alice Gentle to List of Artists



Alice Gentle, Mezzo-Soprano

Catharine A. Bamman announces adding to her list of artists the name of Alice Gentle, mezzo-soprano. Miss Gentle is now in the midst of a highly successful season at Ravinia Park, Chicago, singing such dramatic roles as Anita in "La Navarraise," Azucena, Santuzza, Ortrud and Fedora. Following the Ravinia season, Miss Gentle will take a short rest of two weeks, starting then on a transcontinental tour with the Scotti Opera. Another trip across the continent awaits Miss Gentle when she begins her concert tour next season, but before this she will take a month's vacation.

## Rye Music Club Makes First Public Appearance in Patriotic Program

RYE, N. Y., July 18.—The Rye Music Club gave its first concert on July 1, with Jerome S. Merritt and De Witt Morrison, soloists. A group of national airs and a patriotic tableau featured the program, which was concluded by mass singing led by the club. The performance was managed by Mrs. Warner L. Churchill.

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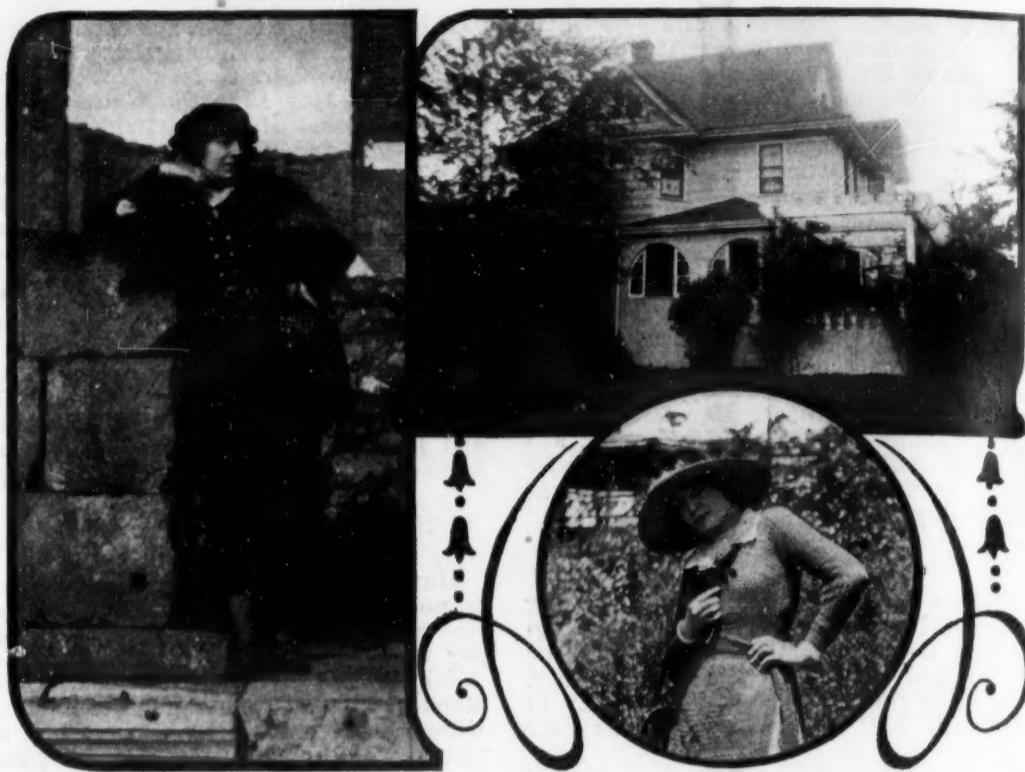
## New Home and Song Occupy Lydia Lindgren

Swedish Soprano Tells How She Persuaded Guido Donaudy to Let Her Bring His Neapolitan Ditty to the States for Publication—Following Long Stay Abroad, Prepares Concert Programs for Coming Season

WHY go abroad? For rest, the businessman might answer, though his foreign travels are generally motivated by some opportunity for financial gain, which entails not less work but work of a changed kind. The musical artist, who, on sailing, declares that he goes in search of new material to present to his audiences, is in similar case. But every rule has its exception. Lydia Lindgren, the Swedish soprano, may have said something about looking for new songs when she left for Europe following her engagement with the Chicago Opera Association a couple of seasons ago. And now that she has returned to America, she really has a novelty to show for her journey. This is a Neapolitan song, "Idol of Love," by Guido Donaudy. Miss Lindgren intends presenting it on the programs which she is now busy preparing at the home which she has purchased at Flushing, L. I., and which was formerly occupied by Olga Petrova, the motion picture actress.

"For a month or so I have spent most of my time in auction rooms," the singer explains, while pointing out the antiques she has acquired. "That is too much time for a mere house. But I shall soon be ready for serious work on my concert programs. My Neapolitan song will be given by Titta Ruffo and Stracciari, I understand, as well as myself. I call it mine because I am responsible for its publication, if not its composition.

"It was during the summer of 1920, while staying with some friends in Naples, that I heard someone playing and singing this song. It delighted me immensely, and I soon managed to learn that the singer I had overheard was the composer of the song himself, Guido Donaudy, a banker and the brother of Stefano Donaudy, who is a composer by profession. The song had never been printed, and I persuaded Signor Donaudy to let me bring it to the States for publication. He very kindly wrote a



A Three-Movement Symphony on the Theme of Lydia Lindgren. The Soprano in Tunis during Her Trip Abroad; Her New Home at Flushing, L. I.; Herself in Her Rose Garden

dedication to me into the MS. before giving it to me.

"Another incident of last summer was an appearance in a Swedish concert in London. The head of the Stockholm Opera heard me there and later invited me to go to Stockholm to sing *Manon*. I should have liked nothing better than to go, of course; but it wasn't possible. My sister is an actress; she has her own theater in Sweden, and I have always wanted to go to my own country to show that I could do something, too. So far it hasn't been possible. My sister's husband, by the way, is personal manager for Battistini, the Italian baritone.

"Even my training was not received in Sweden. I studied in Geneva, and while I was there, Saint-Saëns heard me and said that I had one of the most magnificent mezzo voices he had heard for years. That just about turned my head, and for years I deliberately forced my voice down into the contralto register. It is really a lyric soprano with a tendency toward the dramatic, and only since I have recognized that fact have I begun to make real progress. After graduating from the Conservatory at Geneva and appearing in the title rôle of 'Carmen' there, I studied chiefly with Leopold Ketten. But I have learned most here in America." D. J. T.

## AUSTRIAN MUSICIANS HONOR CALIFORNIAN

### W. H. Clark, Jr., of Los Angeles Made Honorary Member of Historic Society

W. A. Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, has received a unique honor from the noted Society of Austrian Musicians at Vienna, in recognition of his generous contribution to their fund for musicians suffering from the effects of the world war. Honorary membership in this distinguished association has been conferred on Mr. Clark. His name will appear in the records and will be written on the much-coveted "golden pages" where the names of Mozart, Haydn, Beethoven, Schubert and other notables of the musical world have been engraved.

No other American has been awarded this singular honor, as far as can be ascertained. As a further recognition of Mr. Clark's generosity, the society has set aside 60,000 kronen (about \$10,000 at the pre-war rate of exchange) as a permanent W. A. Clark Fund, which will be increased from time to time from the funds of the society.

Announcement of the society's decision was conveyed to Mr. Clark in the following letter from Carl Maria Has-

bruner, the president, dated from Vienna, May 23:

"Through the kindness of Mr. Albert Jaeger, member of the Philharmonic Orchestra of Los Angeles, we have received your excellency's magnificent gift for Austria's musicians in need."

"In the name of and by order of the Board of Directors of the Society of Austrian Musicians, we have the honor to thank you, the friend of music, and her servants.

"We know that your excellency is the founder of the Los Angeles Philharmonic Orchestra, and as such one of the most prominent patrons of art in America, and wish to express our admiration of the wonderful work you are doing in the interest of art.

"Our Board of Directors, as your wishes were, spent the money to relieve the neediest cases and will send you a list of the names of the beneficiaries in the near future. The sum of 60,000 Austrian kronen has been set aside to serve as the foundation of the W. A. Clark

Fund, which we will supplement from time to time for the use of future cases in need of relief, so that your excellency's name and the memory of your good deed may live forever among Austrian musicians.

"At the next general meeting of the society we will also have the honor to introduce your name as an honorary member of this society, in whose circle Beethoven, Mozart, Haydn, Schubert and many others lived and worked. We thank you again for your very opportune help."

Adamo Didur, bass of the Metropolitan Opera Company, is appearing in Buenos Aires at the Teatro Colon. His plans were to join his daughter in Poland, but a flattering offer induced him to postpone the trip until after the South American engagement.

Giorgio Polacco and his wife, Edith Mason Polacco, are now in Buenos Aires, having concluded their sojourn in Rio de Janeiro.

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